

FA

7413

E5

1854

THE ANTHON LIBRARY.

COLLECTED BY CHARLES ANTHON,

Professor of Greek and Latin in
Columbia College.

Purchased by Cornell University, 1868.

Cornell University Library
PA 4413.E5 1854

Electra of Sophocles.



3 1924 026 676 746

nlm



Cornell University
Library

The original of this book is in
the Cornell University Library.

There are no known copyright restrictions in
the United States on the use of the text.

THE
E L E C T R A
OF
SOPHOCLES,

WITH
NOTES,

FOR
THE USE OF COLLEGES IN THE UNITED STATES.

BY THEODORE D. WOOLSEY,
PRESIDENT OF YALE COLLEGE.

NEW EDITION, REVISED.

BOSTON AND CAMBRIDGE:
JAMES MUNROE AND COMPANY.

1854.

PA
4413
E5
1854

~~680 D 34.~~

Entered according to Act of Congress, in the year 1854, by
JAMES MUNROE AND COMPANY,
Clerk's Office of the District Court of the District of Massachusetts.

Aniston

680

P R E F A C E.

THREE of the Greek tragedies now extant are occupied with the display of divine justice which was made when Orestes slew his father's murderers. These are the *Choëphori* of Æschylus, and the *Electras* of Sophocles and Euripides. The latter poet has failed in his *Electra*, and almost burlesqued the subject. He derives some excuse, perhaps, from coming last, and from being obliged, for the sake of novelty, to depart from the poetical form of the fable. But Sophocles was so situated when he wrote his *Philoctetes*, and yet succeeded to admiration.

Sophocles was aided in his *Electra* by the work of his predecessor, as is shown by a number of parallel words and expressions, and by resemblances in the plots. In both plays, Orestes places a lock of hair upon his father's grave: in both, Clytemnestra has a foreboding dream, and sends a libation to the grave of Agamemnon: in both, Ægisthus is away from home until near the catastrophe: in both, Orestes brings news of his own death, and, having entered the palace, slays the murderers by guile. But the action of the *Choëphori* is short and simple. No sooner is the libation, already spoken of, poured forth, than Orestes appears and makes known the mission upon which Apollo had sent him; long and earnest prayers are then offered up for his success; he is encouraged by hearing of his mother's dream, and declares his intention to deceive her by bring-

ing news of his own death. This intention he executes; Clytemnestra receives him as a guest, and sends for her husband that he may confer with and entertain the stranger. Ægisthus is slain at the moment of his return; his wife, hearing the cries, runs from the women's apartment, and pleads with Orestes in vain for life. After the murder, Orestes appears on the stage with the shirt in which Agamemnon had been entangled, excuses the matricide, and feels the first attack of madness caused by the avenging Furies.

The essential difference between these two plays lies in the point from which the poets looked at divine justice, and in the views which they entertained of it. Æschylus looks at it, as it is in itself, as an irresistible decree going forth upon its work. Hence the action moves forward without complication or delay. Scarcely has the minister of wrath drank confidence in heaven from prayer, than the death-cry is heard, and all is over. There is no opposition from enemies to be overcome, no diversity of feeling among the actors, no alternation of hope and fear. But Sophocles exhibits divine justice as it affects the human mind by its delay, its approach, and its infliction. He calls it down into the sphere of Electra's mind. She represents the impotence and ignorance of man, when he waits long in vain for the punishment of wickedness, and, in despair of aid from heaven, loses faith in divine justice. Meanwhile, though he knows it not, divine justice, at the right moment, deceives the wicked, and makes them sure of impunity. They believe that their success has reached its highest point, and begin to boast; when, in a moment, to use the noble words of Æschylus in the Furies, "Their prow strikes on the rock of justice, and they sink, unwept, unknown."

The light in which the two poets view divine justice is not the same. In Æschylus, wisdom and vengeance are

discordant powers ; and when Apollo, the agent of Providence, has commanded the punishment of Clytemnestra, the Furies attack Orestes with madness for obeying the god. This strife no longer appears in the *Electra*, where justice is represented as vengeance guided by wisdom, and Orestes, after the close of his work, is calm and sane. *Æschylus* makes the Furies, so to speak, personifications of an impulse which wreaks itself upon the violator of natural order, whether he is engaged on the side of justice or not, — of a blind power, which, like the fiery furnace in Scripture, burns the ministers of the highest authority ; *Sophocles* places the whole plot in the hands of Divine Intelligence, leaves the Furies but a very subordinate part, and does not imagine that any atonement is demanded from Orestes for a deed which the god has justified.

It accords with the distinctive character of this tragedy, that *Electra* plays the principal part. Her lonely attitude at first, as the sole friend of the right cause, her hatred of her father's murderers, her complete despair when the death of Orestes is announced, her resolution to become herself the minister of divine wrath, her joy when Orestes at length appears, her coöperation at last, are situations or states of mind into which she naturally falls, as in her human ignorance she beholds the movements of divine justice. Her peculiar traits of character are much like those of *Antigone*, only that from the nature of her situation the passive predominates over the active, and her feelings, finding no vent in deeds, have acquired an unusual degree of bitterness. Her sister *Chrysothemis* contrasts with her, as *Ismene* with *Antigone*.

The action of divine justice itself is seen only at intervals until the close. In the Prologue, it reveals its plan for the murder. Afterwards it gives a premonition of its approach by the dream sent to Clytemnestra. It then deceives her by a feigned narrative of the death of Orestes.

Having thus produced a fatal security in the wicked, it reveals its purpose to the oppressed, first by the lock of hair found at the grave of Agamemnon, and then by the presence of Orestes, and the disclosure of the plot. After still further lulling its enemies asleep by the arrival of the urn which purports to hold the ashes of Orestes, it executes its purpose in the same covert manner in which it had moved on before, and the last victim, Ægisthus, falls into the snare amid his very threats and boasts of triumph.

The range of incidents in this drama is quite narrow. Orestes, coming to Mycenæ as a minister of divine wrath, forms a plot to ensnare the murderers of his father, based on the news of his own death. Thus vengeance does its work by seeming to have given it up. Amid the despair of Electra and the security of Clytemnestra, the bolt of retribution is hurled. The plot consists of preparations for the triumph of justice, and the execution passes onward rapidly at the end.

In this last point the drama wears somewhat of a modern character. Many Greek plays continue, after the action is closed, to unfold the feelings of the characters. Here, however, the feeling precedes, being called forth, as we have said, by the delay of justice, and the crowning action is compressed into the last hundred lines. We may compare it to a thunder-cloud, which, slowly and silently rising in the sky, seems to have scattered its electric power, when suddenly the lightning bursts from it the more awful for the delay, and the storm sweeps over the earth.

It will not be thought an objection to this drama, that the spectator knows beforehand what is hidden from the characters. If it wants the effect of surprise, if the *denouement* is in a degree anticipated, the spectator gains, on the other hand, by being admitted to the secrets of divine justice; he sympathizes with the hopeless Electra without being hopeless, and enjoys the delusion of her mother and Ægisthus

without being deceived. From a higher level he looks down on ignorant mortals, as they despair and complain, or as they feel secure in sin; and he walks in the train of justice at the last to honor its triumph.

This drama, as we have said, not being rich in incident, has chiefly a subjective interest, and is properly called *Electra*, not *Orestes*, from the correct tact of the poet in making hers the principal part. In carrying out his plan, the poet puts a depth of feeling into the principal character, and presents to us a succession of contrasts in a way which indicates the highest skill. We cannot help feeling that this plot could not have been managed better, and that the wonderful art of Sophocles appears nowhere to more advantage. What can be finer than the scene where *Electra* gives up all for lost, and, holding the supposed ashes of her last hope in her hands, indulges her passionate despair. But the whole of the close, — the recognition, the exulting joy, which almost forgets the work of death, the dreadful voices of the slain queen from within, the double meanings with which *Ægisthus* is mocked, and his sudden discovery of the snare set for him, — all this is among the most masterly passages of ancient tragedy. Indeed, the whole play is a series of contrasts. At first we see *Electra's* grief contrasted with the soberer tone of the affectionate Chorus; then the two sisters widely differing in courage, judgment, and hope; then *Electra* and her mother in their marked opposition; then the alarm of the queen inspired by the night-vision, succeeded by her joy at the news of *Orestes's* death; then the feelings of the mother and the murderess contending for a moment;* then the hopes of

* It appears to us that *Schneidewin*, in his excellent recent edition, takes an inadequate view of the poet's art, when he explains vv. 766 – 768 as the utterance of hypocrisy, desirous to make the best appearance possible before the other characters upon the stage. If this view were not set aside by the obvious consideration, that a great poet like *Sophocles* must have been aware that crime of high degree and dread of

the amiable Chrysothemis, suddenly cast down; then Electra's heroic resolve to slay Ægisthus, opposed by her timid and prudent sister, and the consequent strife mounting into bitterness of feeling on Electra's part; then the contrast between Electra's prostrate despair and her feelings after the recognition; — these, with the sudden death of Clytemnestra at the moment of her entire security, and the haughty command of Ægisthus to open the gates and show the corpse of Orestes to the ill-affected, succeeded by his cry, *οἴμοι τί λεύσω*, are so many waves of feeling that rise and fall in succession through the drama, and render it, with all its poverty of outward incidents, one of the most stirring of all ancient plots. Over all these contrasts, occasioned by difference of judgments or temperaments or interests, as well as by human ignorance, a divine plan moves onward calm and slow, until it leaps of a sudden upon its victims.

A word respecting the text and the notes of this edition. The text given by the editor in 1837 followed Hermann's second edition more nearly than any other. In the revision made in 1841, a few changes were introduced into the text, and in the present revised edition, others still. The most important of these are mentioned in the notes. But we must refer the critical scholar to Dindorf's Oxford edition, and other helps, if he would pass judgment on our readings. The notes and the exhibition of the metres are thoroughly revised, and it is hoped improved, in this edition. In this revision we have been much aided by Schneidewin's *Electra*, published the present year.

Yale College, New Haven,
November 18, 1853.

vengeance could not prevent a momentary gush of maternal love, however selfish calculation might after a little regain its sway over the soul; it certainly is set aside by this, that in the verses referred to there is too much intermixture of satisfaction at the news of Orestes's death, and too little parade of grief, to make out a case of hypocrisy.

ΣΟΦΟΚΛΕΟΥΣ ΗΛΕΚΤΡΑ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΑΙΔΑΓΩΓΟΣ.

ΧΡΗΣΘΕΜΙΣ.

ΟΡΕΣΤΗΣ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΗΛΕΚΤΡΑ.

ΑΙΓΙΣΘΟΣ.

ΧΟΡΟΣ.

ΥΠΟΘΕΣΙΣ.

ὑπόκειται ὧδε· τροφεὺς δεικνὺς Ὀρέστη τὰ ἐν Ἄργει. μικρὸν γὰρ αὐτὸν ὄντα κλέψασα ἡ Ἥλέκτρα, ἥνικα ὁ πατὴρ ἐσφάζετο, δέδωκε τῷ τροφεῖ, δείσασα μὴ καὶ αὐτὸν κτείνωσιν. ὁ δὲ ὑπεξέ-
θετο αὐτὸν εἰς Φωκίδα πρὸς τὸν Στρόφιον· νῦν δὲ μετὰ εἴκοσιν ++
ἔτη ἐπανιὼν σὺν αὐτῷ πρὸς τὸ Ἄργος δείκνυσιν αὐτῷ τὰ ἐν
Ἄργει.

Ἡ σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ἄργει. ὁ δὲ χορὸς
συνέστηκεν ἐξ ἐπιχωρίων παρθένων. προλογίζει δὲ ὁ παιδαγωγὸς
Ὀρέστου.

Η Λ Ε Κ Τ Ρ Α .

Π Α Ι Δ Α Γ Ω Γ Ο Σ .

ὦ τοῦ στρατηγήσαντος ἐν Τροίᾳ ποτὲ
 Ἀγαμέμνονος παῖ, νῦν ἐκεῖν' ἕξεσί σοι
 παρόντι λεύσσειν, ὧν πρόθυμος ἦσθ' αἰεὶ.
 τὸ γὰρ παλαιὸν Ἄργος οὐπόθεις τόδε,
 τῆς οἰστροπλήγος ἄλσος Ἰνάχου κόρης ·
 αὕτη δ', Ὀρέστα, τοῦ λυκοκτόνου θεοῦ
 ἀγορὰ Λύκειος · οὐξ ἀριστερᾶς δ' ὄδε
 Ἥρας ὁ κλεινὸς ναός · οἷ δ' ἐκάνομεν,
 φάσκειν Μυκήνας τὰς πολυχρύσους ὄρᾶν,
 πολύφθορόν τε δῶμα Πελοπιδῶν τόδε, 10
 ὄθεν σε πατρὸς ἐκ φόνων ἐγὼ ποτε,
 πρὸς σῆς ὀμαίμου καὶ κασιγνήτης λαβὼν,
 ἦνεγκα καῖξέσωσα καῖξεθρευάμην
 20 τοσόνδ' ἐς ἦβης, πατρὶ τιμωρὸν φόνου.
 νῦν οὖν, Ὀρέστα καὶ σὺ φίλτατε ξένων 15
 Πυλάδῃ, τί χρῆ δρᾶν ἐν τάχει βουλευτέον ·
 ὡς ἡμῖν ἦδῃ λαμπρὸν ἡλίου σέλας
 30 ἔφα κινεῖ φθέγματ' ὀρνίθων σαφῆ,
 μέλαινά τ' ἄστρον ἐκλέλοιπεν εὐφρόνη.

πρὶν οὖν τιν' ἀνδρῶν ἐξοδοιπορεῖν στέγης, 20
 ξυνάπτετον λόγοισιν· ὡς ἐνταῦθ', ἵνα
 οὐκ ἔστ' ἔτ' ὀκνεῖν καιρὸς, ἀλλ' ἔργων ἀκμή.

ΟΡΕΣΤΗΣ.

ὦ φίλτατ' ἀνδρῶν προσπόλων, ὥς μοι σάφῃ
 σημεῖα φαίνεις ἐσθλὸς εἰς ἡμᾶς γεγῶς.
 ὥσπερ γὰρ ἵππος εὐγενῆς, κὰν ἦ γέρων, 25
 ἐν τοῖσι δεινοῖς θυμὸν οὐκ ἀπώλεσεν,
 ἀλλ' ὀρθὸν οὖς ἴστησιν, ὡσαύτως δὲ σὺ
 ἡμᾶς τ' ὀτρύνεις καὶ αὐτὸς ἐν πρώτοις ἔπει.
 τριγὰρ τὰ μὲν δόξαντα δηλώσω· σὺ δὲ
 ὀξεῖαν ἀκοὴν τοῖς ἐμοῖς λόγοις διδούς, 30
 εἰ μὴ τι καιροῦ τυγχάνω, μεθάρμοσον.
 ἐγὼ γὰρ ἠνίχ' ἰκόμην τὸ Πυθικὸν
 μαντεῖον, ὥς μάθοιμ' ὅτῳ τρόπῳ πατρὸς
 δίκας ἀροίμην τῶν φονευσάντων πάρα,
 χρῆ μοι τοιαῦθ' ὃ Φοῖβος, ὦν πένθει τάχα· 35
 ἀσκενὸν αὐτὸν ἀσπίδων τε καὶ στρατοῦ,
 δόλοισι κλέψαι χεῖρὸς ἐνδίκους σφαγᾶς.
 ὅτ' οὖν τοιόνδε χρῆσμον εἰσηκούσαμεν,
 σὺ μὲν μολῶν, ὅταν σε καιρὸς εἰσάγῃ,
 δόμων ἔσω τῶνδ', ἴσθι πᾶν τὸ δρώμενον, 40
 ὅπως ἂν εἰδὼς ἡμῖν ἀγγείλης σαφῆ.
 σὺ γὰρ σε μὴ γήρα τε καὶ χρόνῳ μακροῦ
 γνῶσ', οὐδ' ὑποπτεύσουσιν ὧδ' ἠνθισμένον.
 λόγῳ δὲ χρῶ τοιῶδ', ὅτι ξένος μὲν εἶ
 Φωκεὺς, παρ' ἀνδρὸς Φανοτέως ἦκων· ὃ γὰρ 45
 μέγιστος αὐτοῖς τυγχάνει δορυξένων.

ἄγγελλε δ' ὄρκω, προστιθείς, ὀθούνεκα
 τέθνηκ' Ὀρέστης ἐξ ἀναγκαίας τύχης,
 ἄθλοισι Πυθικοῖσιν ἐκ τροχηλάτων
 δίφρων κυλισθείς· ὦδ' ὁ μῦθος ἐστάτω. 50
 ἡμεῖς δὲ πατρὸς τύμβον, ὡς ἐφίετο,
 λοιβαῖς τε πρῶτον καὶ καρᾶτόμοις χλιδαῖς^{ll}
 στέψαντες, εἴτ' ἄψορδον ἤξομεν πάλιν,
 τύπωμα χαλκόπλευρον ἠρμένοι χεροῖν,
 δ' καὶ σὺ θάμνοισ οἴσθα που κεκρυμμένον,^{lks} 55
 ὅπως, λόγῳ κλέπτοντες, ἠδεῖαν φάτιν
 φέρωμεν αὐτοῖς, τοῦμὸν ὡς ἔρρει δέμας
 φλογιστὸν ἠδὴ καὶ κατηνθρακωμένον.
 τί γὰρ με λυπεῖ τοῦθ', ὅταν λόγῳ θανῶν
 ἔργοισι σωθῶ, ἀξενέγκωμαι κλέος; 60
 δοκῶ μὲν οὐδὲν ῥῆμα σὺν κέρδει κακόν.^{oec}
 ἦδη γὰρ εἶδον πολλάκις καὶ τοὺς σοφοὺς
 λόγῳ μάτην θνήσκοντας· εἶθ', ὅταν δόμους
 ἔλθωσιν αὖθις, ἐκτετίμηνται πλέον. 65
 ὡς καὶ μ' ἐπαυχῶ τῆσδε τῆς φήμης ἀπο
 δεδορκότ', ἐχθροῖς, ἀστρον ὦς, λάμψειν ἔτι.^y
 ἄλλ', ὦ πατρῶα γῆ θεοί τ' ἐγχώριοι,^{stc}
 δέξασθέ μ' εὐτυχοῦντα ταῖσδε ταῖς ὁδοῖς,^j
 σὺ τ', ὦ πατρῶον δῶμα· σοῦ γὰρ ἔρχομαι
 δίκη καθαρτῆς, πρὸς θεῶν ὠρημένος· 70
 καὶ μή μ' ἄτιμον τῆσδ' ἀποστείλητε γῆς,
 ἀλλ' ἀρχέπλουτον καὶ καταστάτην δόμων.
 εἶρηκα μὲν νῦν ταῦτα· σοὶ δ' ἦδη, γέρον,
 τὸ σὸν μελέσθω βάντι φρουρηῆσαι χρέος.^{otat}
 libac 1*

νὰ δ' ἔξιμεν· καιρὸς γὰρ, ὅσπερ ἀνδράσιν 75
 μέγιστος ἔργου παντός ἐστ' ἐπισιότης.

ΗΛΕΚΤΡΑ.

ἰὼ μοί μοι δύστηνος.

ΠΑΙΔΑΓΩΓΟΣ.

καὶ μὴν θυρῶν ἔδοξα προσπόλων τινὸς 75
 ὑποστενούσης ἔνδον αἰσθῆσθαι, τέκνον.

ΟΡΕΣΤΗΣ.

ἄρ' ἐστὶν ἡ δύστηνος Ἡλέκτρα; θέλεις 80
 μείνωμεν αὐτοῦ, κἀνακούσωμεν γόων;

ΠΑΙΔΑΓΩΓΟΣ.

ἤκιστα. μηδὲν πρόσθεν, ἢ τὰ Λοξίου 85
 πειρώμεθ' ἔρδειν κἀπὸ τῶνδ' ἀρχηγετεῖν,
 πατρὸς χέοντες λουτρά· ταῦτα γὰρ φέρει
 νίκην τ' ἐφ' ἡμῖν καὶ κράτος τῶν δρωμένων.

ΗΛΕΚΤΡΑ.

ὦ φάος ἀγνόν, 85
an equal share of evil with the light
 equally rewarding the earth with

καὶ γῆς ἰσόμοιρος ἀῆρ, ὥς μοι (see we.)

πολλὰς μὲν θρήνων ᾧδάς, damful

πολλὰς δ' ἀντήρεις ἤσθου atawt (wtaats)

στέργων πλαγὰς αἵμασσομένων, 90

ὁπότεν δνοφερὰ νύξ ὑπολειφθῆ·

τὰ δὲ παννυχίδων ἤδη bbt στυγεραὶ

ξυνίσασ' εὐναὶ μογερῶν οἴκων,

ὅσα τὸν δύστηνον ἐμὸν θρηγῶ

πατέρ', ὃν κατὰ μὲν βάρβαρον αἴαν 95

φοίνιος Ἄρης οὐκ ἐξένισεν, eniod

κήτηρ δ' ἡμῆ^{tsukh} χά^{tsukh} κοινολεχῆς
 Αἴγισθος, ὅπως δρυῖν ὑλοτόμοι,
 σχίζουσι^{ch} χάρα^{hh} φονίῳ πελέκει.
 κούδεις^{oootb} τούτων οἰκτός^{lv} ἀπ' ἄλλης
 ἢ^l 'μοῦ φέρεται, σου^{ft}, πάτερ, οὕτως
 αἰκῶς οἰκτρῶς^{td} τε θανόντιος.

100

ἀλλ' οὐ μὲν δὴ^{naai} (nigmbts)
 λήξω^d θρηῆνων^d στυγερῶν^d τε γόων,

105

ἔς τ' ἂν^{sla} παμφεγγεῖς^b ἄστρων
 ῥιπάς, λεύσσω^b δὲ τόδ' ἡμαρ,

μὴⁿ οὐ, τεκνολέτειρ' ὥς^b τις ἀηδῶν,
 ἐπὶ^b κωκυτῶ^b τῶνδε^b πατρῶων^{ftsoo}
 πρὸ^b θυρῶν^{nc} ἡχῶ^{nc} πᾶσι^{nc} προφωνεῖν.

110

ὦ δῶμ' Ἀΐδου^{lv} καὶ Περσεφόνης,
 ὦ χθόνι' Ἑρμῆ, καὶ^{lv} πότνι' Ἄρα,

115

σεμναί^d τε θεῶν^d παῖδες Ἐρινύες,
 αἰ^d τοὺς ἀδίκως^d θνήσκοντας^d ὄρατ',

120

* * * * *
 (wsitmbao) τοὺς^{mb} εὐνάς
 ὑποκλεπτομένους, ἔλθετ', ἀρῆξατε,
 τίσασθε^a πατρὸς^a φόνον^a ἡμετέρου,
 καί^a μοι^a τὸν^a ἐμὸν^a πέμψατ' ἀδελφόν.
 μούνη^{am} γὰρ^{am} ἄγειν^{du} οὐκ^{du} ἔτι^{du} σωκῶ
 λύπης^{am} ἀντίρροπον^{am} ἄχθος.

Χ Ο Ρ Ο Σ .

ὦ^d παῖ, παῖ^d δυστανοιάτας^w
 Ἡλέκτρα^d ματρὸς, τίν' αἰεὶ^{af}
 τάκει^d ὦδ' ἀκόρεστον^{is} οἰμωγᾶν^{is}
 τὸν^{id} πάλαι^{id} ἐκ^{id} δολεῖρας^g ἀθεώτατα^{mu}

(τησω = α
 (Wunder = f

ματρὸς ἀλόντι' ἀπάταις Ἀγαμέμνονα, 125
 κακῆ τε χειρὶ πρόδοτον ; ὡς ὁ τάδε πορῶν
 ὄλοιτ', εἴ μοι θέμις τάδ' αὐδᾶν.

ΗΛΕΚΤΡΑ.

ὦ γενέθλα' γενναίων,¹
 ἦκετ' ἐμῶν καμμάτων παραμύθιον. 130
 οἶδά τε καὶ ξυνήμι τάδ', οὐ τί με
 φυγγάνει, οὐ δ' ἐθέλω προλιπεῖν τόδε,
 μὴ οὐ τὸν ἐμὸν στοναχεῖν πατέρ' ἀθλιον.
 ἀλλ' ὦ παντοίας φιλοότητος ἀμειβόμεναι χάριν,¹
 ἔατέ μ' ὦδ' ἀλύειν, 135
 αἰαῖ, ἱκνοῦμαι!

ΧΟΡΟΣ.

ἀλλ' οὐτοὶ τόν γ' ἐξ Αἴδα¹
 παγκοίνου λίμνας πατέρ' ἀν-
 στάσεις οὐτε γόοισιν οὐτ' ἀνταις. 136
 ἀλλ' ἀπὸ τῶν μετρίων ἐπ' ἀμήχανον 140
 ἄλγος αἰεὶ στενάχουσα διόλλυσαι,^{dt}
 ἐν οἷς ἀνάλυσίς ἐστίν οὐδεμίᾳ κακῶν,
 τί μοι τῶν δυσφόρων ἐφίει ;^{ata}

ΗΛΕΚΤΡΑ.

νήπιος, ὃς τῶν οἰκτρῶς 145
 οἰχομένων γονέων ἐπιλάθεται.
 ἀλλ' ἐμέ γ' ἄστονόεσσ' ἄραφεν φρένας,
 ἄ Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται,
 ὄρνις ἀτυζομένα, Διὸς ἄγγελος.
 ἰὼ παντλάμων Νιόβα, σέ δ' ἐγῶγε νέμω θεὸν, 150

ἄτ' ἐν τάφῳ πετραίῳ,
 ὠγαῖ, δακρῦεις.

Χ Ο Ρ Ο Σ .

οὔτοι σοὶ μούνα, τέκνον,
 ἄχος ἐφάνη βροτῶν,
 πρὸς ὃ τι σὺ τῶν ἔνδον εἶ περισσά, ^{ts} 155

οἷς ὁμόθεν εἶ και γονᾶ ξύναιμος, ^{os}
 οἷα Χρυσόθεμις ζῶει και Ἰφιδάνασσα, ^{Laos}
 κρυπτᾶ τ' ἀχέων ἐν ἦθα ^(sfs)

ὄλβιος, ὃν ἀ κλεινά ¹⁶⁰ I
 γὰ ποτὲ Μυκῆναίων ^I

δέξεται εὐπατρίδαν, Διὸς εὐφρονη
 βήματι μολόντα τάνδε γὰν, Ὀρέσταν.

Η Δ Ε Κ Τ Ρ Α .

ὃν γ' ἐγὼ ἀκάματα προσμένουσ', ἄτεκνος, ¹⁶⁴
 τάλαιν', ἀνύμφευτος, αἰέν οἰχνηῶ, ^{rtaf}

δάκρυσι μυδαλέα, τὸν ἀνήνυτον
 οἷτον ἔχουσα κακῶν · ὃ δὲ λάθεται
 ὦν τ' ἔπαθ' ὦν τ' ἐδάη. τί γὰρ οὐκ ἐμοὶ

ἔρχεται ἀγγελίας ἀπατώμενον ; ^{tand (tinfoit)} 170
 αἰεὶ μὲν γὰρ ποθει, ^{lbc}
 ποθῶν δ' οὐκ ἀξιοῖ φανῆναι.

Χ Ο Ρ Ο Σ .

θάρσει μοι, θάρσει, τέκνον.
 ἔτι μέγας οὐρανῶ
 Ζεὺς, ὃς ἐφορᾶ πάντα και κρατύνει ¹⁷⁵

ᾧ τὸν ὑπεραλγῆ χόλον νέμουσα, ^{gu}
 μήθ' οἷς ἐχθαίρεις ὑπεράχθεο, μήτ' ἐπιλάθου. ^{bfoe}

χρόνος¹ γὰρ εὐμαρῆς⁹¹⁰ θεός.
 οὔτε γὰρ¹ ὁ τὰν^{ωεβ} Κρῖσαν¹ Κρίσα
 βουνόμον¹ ἔχων^{ωπνο} ἀκτάν,¹
 παῖς Ἀγαμεμνονίδας, ἀπερίτροπος,^{hor}
 οὔθ' ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσειν. ^{hf}

Η Λ Ε Κ Τ Ρ Α .

ἀλλ' ἐμὲ^{fm} μὲν ὁ πολὺς ἀπολέλοιπεν ἤδη
 βίωτος ἀνέλπιστος, οὐδ' ἔτ' ἀρκῶ.^{ate} 185
 ἅτις ἄνευ τοκέων κατατάκομαι,
 ὅς φίλος οὔτις ἀνὴρ ὑπερίσταται, ^{staaδ}
 ἀλλ', ἀπερεί^{ea} τις ἔποικος, ἀναξία ^{auo}
 οἰκονομῶ^{did} θαλάμους πατρὸς, ὧδε μὲν
 ἀεικεῖ¹ σὺν¹ στολᾶ,¹
 κεναῖς^s δ' ἀμφίσταμαι¹ τραπέζαις. ^{tmj} 190

Χ Ο Ρ Ο Σ .

οἰκτρὰ μὲν νόστοις^{uakt} αὐδᾶ,
 οἰκτρὰ δ' ἐν κοίταις πατρῷαις,¹ ^{itfbce (atfc)} 195
 ὅτε οἱ παγχάλκων ἀνταῖα ^{fal}
 γενύων^{ba} ὠρμάθη¹ πλαγά.^{tb}
 δόλος ἦν ὁ φράσας, ἔρος ὁ κτείνας,
 δεινὰν¹ δεινῶς^h προφυτεύσαντες ^{hthe}
 μορφὰν,¹ εἴτ' οὖν¹ θεὸς εἴτε βροτῶν¹ ^{soom}
 ἦν ὁ ταῦτα¹ πράσσειν. 200

Η Λ Ε Κ Τ Ρ Α .

ὦ πασᾶν^{oad} κείνα^{td} πλέον¹ ἀμέρᾳ,¹ ^{bf}
 ἔλθουσ' ἔχθιστα¹ δὴ μοι.¹ ^{unh um}

ὦ νύξ, ὦ δειπνῶν ἀρρήτων
ἐκπαγλ' ἀχθη' ω

τούς ἐμὸς ἴδε πατήρ ^{adal} 205

θανάτους αἰκεῖς διδύμαιν χειροῖν, ^{ibthig}

αἶ τὸν ἐμὸν εἶλον βίον' ^{come team}

πρόδοτον, αἶ μ' ἀπώλεσαν·

οἷς θεὸς ὁ μέγας Ὀλύμπιος

ποινίμα' πάθεα παθεῖν πόροι, 210

μηδέ ποτ' ἀγλαΐας ἀποναίαιτο ^{thioth}

τοιὰδ' ἀνύσαντες ἔργα.

^{bte} ^{af} Χ Ο Ρ Ο Σ .

φράζου, μὴ πόρσω φώνειν. ω

οὐ γνώμαν ἴσχεις, ἐξ οἶων ^{was}

τὰ παρόντ' οἰκειάς εἰς ἄτας

ἐμπίπτεις οὕτως αἰκῶς ; 215

πολὺ γάρ τι κακῶν ὑπερεκτιήσω, ^{get alau - bwtroth}

σᾶ δυσθύμω τίκτουσ' αἰ

ψυχᾶ πολέμους' τὰ δὲ τοῖς δυνατοῖς'

οὐκ ἔριστα' πλάθειν. ^{sabatús} 220

Η Δ Ε Κ Τ Ρ Α .

δεινοῖς ἤναγκάσθην, δεινοῖς· ^{do}

ἔξοιδ', οὐ λάθει μ' ὄργα. ^{mit}

ἀλλ' ἐν γὰρ δεινοῖς οὐ σχήσω ^{ewneha ttoke}

ταύτας ἄτας, ^(takimg)

ὄφρα με βίος, ἔχη! 225

τίνι γάρ ποτ' ἄν, ὦ φιλία γενέθλα, ^u

πρόσφορον ἀκούσαιμ' ἔπος, ^{...}

τίνι φρονούντι καίρια ;

ante-taking sentinence that sent my case

^{gibm}
 ἀνετέ μ', ἀνετε, παράγοροι. ^{stem}
 τὰδε γὰρ ἄλυτα κεκλήσεται. 230
 οὐδέ ποτ' ἐκ καμάτων ἀποπαύσομαι
 ἀνάριθμός ὧδε θρηῆνων. ^{iml}

ΧΟΡΟΣ.

⁴ ἀλλ' οὖν εὐνοία γ' αὐδῶ, ^{libt}
 μάτηρ ὥσει τις πιστὰ,
 μὴ τίκειν σ' ἅταν ἄταις. ^{iatio} 235

ΗΛΕΚΤΡΑ.

καὶ τί μέτρον κακότητος ἔφην; φέρε, ^{ibime}
 πῶς ἐπὶ τοῖς φθιμένοις ἀμελεῖν κάλόν;
 ἐν τίνι τοῦτ' ἔβλαστ' ἀνθρώπων;
 μήτ' εἶην ἐντιμὸς τούτοις. ^{sal}
 μήτ', εἴ τῳ πρόσκειμαι χρηστῷ, 240
 ξυνναίοιμ' εὐκῆλος, γονέων
 ἐκτίμους ἴσχουσα πτέρυγας
 ὀξυτόνων γόων.

εἰ γὰρ ὁ μὲν θανῶν, γὰρ τε καὶ οὐδὲν ὦν, ^{mn} 244
 κείσεται τάλας, ^{slitg am}
 οἱ δὲ μὴ πάλιν
 δώσουσ' ἀντιφόνους δίκας, ^{tehad}
 ἔρροι τ' ἂν αἰδῶς
 ἀπάντων τ' εὐσέβεια θνατῶν. 250

ΧΟΡΟΣ.

⁴ ἐγὼ μὲν, ὦ παῖ, καὶ τὸ σὸν σπεύδουσ' ἄμα
 καὶ τοῦμὸν αὐτῆς ἦλθον· εἰ δὲ μὴ καλῶς
 λέγω, σὺ νικά. σοὶ γὰρ ἐψόμεσθ' ἄμα. ^{awt (wibbt)}

ΗΛΕΚΤΡΑ.

αἰσχύνομαι μὲν, ὦ γυναῖκες, εἰ δοκῶ

πολλοῖσι θρήνοις δυσφορεῖν ὑμῖν ἄγαν. 255
 ἀλλ', ἡ βία γὰρ ταῦτ' ἀναγκάζει με δρᾶν,
 σὺγγνωτε. πῶς γὰρ ἦτις εὐγενῆς γυνή, af wltsoant
 πατρῶ' ὄρωσα πῆματ', οὐ δρῶη τὰδ' ἄν,
 ἀγῶ κατ' ἡμαρ καὶ κατ' εὐφρόνην ἀεὶ
 θάλλοντα μᾶλλον ἢ καταφθίνονθ' ὄρω; 260
 ἦ πρῶτα μὲν τὰ μητρὸς, ἦ μ' ἐγείνατο,
 ἔχθιστα συμβέβηκεν· εἶτα δῶμασιν imoh
 ἐν τοῖς ἐμαυτῆς, τοῖς φονεῦσι τοῦ πατρὸς
 ξύνειμι, κακ' τῶνδ' ἀρχομαι, κακ' τῶνδέ μοι
 λαβεῖν θ' ὁμοίως καὶ τὸ τητᾶσθαι πέλει. imil 265
 ἔπειτα ποίας ἡμέρας δοκεῖς μ' ἄγειν,
 ὅταν θρόνοις Αἴγισθον ἐνθακοῦντ' ἴδω
 τοῖσιν πατρώοις; εἰσίδω δ' ἐσθήματα
 φοροῦντ' ἐκείνω ταῦτά, καὶ παρεστίους abh
 σπένδοντα λοιβὰς ἐνθ' ἐκεῖνον ὠλέσεν; 270
 ἴδω δὲ τούτων τὴν τελευταίαν ὕβριν,
 τὸν αὐτοέντην ἡμῖν ἐν κοίτῃ πατρὸς ofb
 ξὺν τῇ ταλαίνῃ μητρὶ, μητέρ' εἰ χρεῶν
 ταύτην προσαυδαῖν τῶδε συγκοιμωμένην; wstcaba
 ἦ δ' ὦδε τλήμων, ὥστε τῶ μιάστορι hco 275
 ξύνεστ', Ἐρινὺν οὔτιν' ἐκφοβουμένη·
 ἀλλ', ὥσπερ ἐγγελῶσα τοῖς ποιουμένοις,
 εὐροῦσ' ἐκείνην ἡμέραν, ἐν ἣ τότε
 πατέρα τὸν ἄμὸν ἐκ δόλου κατέκτανεν,
 ταύτη χοροὺς ἴστησι, καὶ μηλοσφαγεῖ is. ims 280
 θεοῖσιν ἔμμην' ἰρὰ ταῖς σατηρίοις. h
 ἐγὼ δ' ὄρωσ' ἢ δύσμορος κατὰ στέγας btm
 oscat 2

κλαίω, τέτηκα, ἀπικωκύω πατρὸς
 τὴν δυστάλαιναν δαῖτ' ἐπινομασμένην
 αὐτὴ πρὸς αὐτήν· οὐδὲ γὰρ κλαῦσαι πάρα 285
 τοσόδ', ὅσον μοι θυμὸς ἠδονὴν φέρει.
 αὐτὴ γὰρ, ἣ λόγοισι γενναία γυνή,
 φωνοῦσα, τοιάδ' ἐξονειδίζει κακά·
 ὦ δύσθεον μίσσημα, σοὶ μόνη πατὴρ
 τέθνηκεν; ἄλλος δ' οὔτις ἐν πένθει βροτῶν; 290
 κακῶς ὄλοιο, μηδέ σ' ἐκ γόων ποτέ
 τῶν νῦν ἀπαλλάξειαν οἱ κάτω θεοί. —
 τάδ' ἐξυβρίζει· πλὴν ὅταν κλύῃ τινὸς
 ἤξοντ' Ὀρέστην· τηνικαῦτα δ' ἐμμανῆς
 βοᾶ παραστᾶσ', Οὐ σύ μοι τῶνδ' αἰτία; 295
 οὐ σὸν τόδ' ἐστὶ τοῦργον, ἦτις ἐκ χερῶν
 κλέψασ' Ὀρέστην τῶν ἐμῶν ὑπεξέθου;
 ἀλλ' ἴσθι τοι τίσουσά γ' ἀξίαν δίκην. —
 τοιαῦθ' ὑλακτεῖ, σὺν δ' ἐποτρύνει πέλας·
 ὁ κλείνὸς αὐτῆ ταυτὰ νυμφίος παρῶν, 300
 ὁ πάντ' ἀναλκίς οὔτος, ἣ πᾶσα βλάβη,
 ὁ σὺν γυναιξὶ τὰς μάχας ποιούμενος.
 ἐγὼ δ' Ὀρέστην τῶνδε προσμένουσ' αἰὲ
 παυστήρ' ἐφήξειν ἢ τάλαιν' ἀπόλλυμαι.
 μέλλων γὰρ αἰὲ δρᾶν τι, τὰς οὔσας τέ μου 305
 καὶ τὰς ἀπούσας ἐλπίδας διέφθορον.
 ἐν οὔν τοιούτοις οὔτε σῶφρονεῖν, φίλοι,
 οὔτ' εὐσεβεῖν πάρεστιν· ἀλλ' ἐν τοι κακοῖς
 πολλή 'στ' ἀνάγκη ἀπιτηδεύειν κακά.

ΧΟΡΟΣ.

φέρ' εἰπέ, πότερον ὄντος Αἰγίσθου πέλας 310

λέγεις τὰδ' ἡμῖν, ἢ βεβῶτος ἔκ δόμων ;

ΗΛΕΚΤΡΑ.

ἢ κάρτα. ^{hyma} μὴ δόκει μ' ἄν, εἵπερ ἦν πέλας,
θυραῖον οἰχνεῖν. ^{atj} νῦν δ' ἄγροισι τυγχάνει.

ΧΟΡΟΣ.

ἢ δ' ἄν ἐγὼ θαρσοῦσα μᾶλλον ἐς λόγους
τοὺς σοὺς ἰκοίμην, εἵπερ ὧδε ταῦτ' ἔχει.

315

ΗΛΕΚΤΡΑ.

ὡς νῦν ἀπόντος, ἱστόρει τί σοι φίλον.

ΧΟΡΟΣ.

καὶ δὴ σ' ἐρωτῶ, τοῦ κασιγνήτου τί φῆς,
ἦξοντος, ἢ μέλλοντος ; εἰδέναι θέλω.

ΗΛΕΚΤΡΑ.

φησὶν γε · φάσκων δ', οὐδὲν ὧν λέγει ποιεῖ.

ΧΟΡΟΣ.

φιλεῖ γὰρ ὀκνεῖν προᾶγμ' ἀνὴρ πράσσων μέγα.

320

ΗΛΕΚΤΡΑ.

καὶ μὴν ἔγωγ' ἔσωσ' ἐκεῖνον οὐκ ὀκνῶ.

ΧΟΡΟΣ.

θάρσει · πέφυκεν ἐσθλὸς, ὥστ' ἄρκειν φίλοις.

ΗΛΕΚΤΡΑ.

πέποιθ', ἐπεὶ τᾶν οὐ μακρὰν ἔζων ἐγώ.

ΧΟΡΟΣ.

μὴ νῦν ἔτ' εἵπης μηδέν · ὡς δόμων ὄρω
τὴν σὴν ὄμαιμον, ἐκ πατρὸς ταύτου φύσιν,
Χρυσόθεμιν, ἐκ τε μητρὸς, ἐντάφια χεροῖν
φέρουσαν, οἷα τοῖς κάτω νομίζεται.

325

ΧΡΥΣΟΘΕΜΙΣ.

τίν' αὖ σὺ τήνδε πρὸς θυρῶνος ἐξόδοις
ἐλθοῦσα φανεῖς, ὧ κασιγνήτη, φάτιν,

κούδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις 330
 θυμῷ ματαίῳ μὴ χυρίζεσθαι κενά; ^{βρα}
 καίτοι τοσοῦτόν γ' οἶδα κάμαντήν, ὅτι
 ἀλγῶ πῖ τοῖς παροῦσιν· ὥστ' ἄν, εἰ σθένος ^{βτ}
 λάβοιμι, δηλώσαιμ' ἄν οἷ' αὐτοῖς φρονῶ.
 νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένῃ δοκεῖ, ^{ιαβ} 335
 καὶ μὴ δοκεῖν μὲν δρᾶν τι, πημαίνειν δὲ μή.
 τοιαῦτα δ' ἄλλα καὶ σὲ βούλομαι ποιεῖν.
 καίτοι τὸ μὲν δίκαιον, οὐχ ἧ' γῶ λέγω, ^α
 ἀλλ' ἧ' σὺ κρίνεις. εἰ δ' ἔλευθέραν με δεῖ
 ζῆν, τῶν κρατούντων ἔστι πάντ' ἀκουστέα. 340

ΗΛΕΚΤΡΑ.

δεινόν γέ σ' οὔσαν πατρὸς οὔ σὺ παῖς ἔφυς, ^{ωαα}
 κείνου λεληῆσθαι, τῆς δὲ τικτούσης μέλειν. ^{αοτ}
 ἅπαντα γάρ σοι τὰμὰ νοθετήματα
 κείνης διδάκτα, κούδέν ἐκ σαυτῆς λέγεις.
 ἔπειθ' ἔλοῦ γε θάτερ', ἧ' φρονεῖν κακῶς, ^{ββυ ωαα} 345
 ἧ' τῶν φίλων, φρονουῖσα, μὴ μνήμην ἔχειν·
 ἧ' τις λέγεις μὲν ἀρτίως ὥς, εἰ λάβοις
 σθένος, τὸ τούτων μῖσος ἐκδείξιας ἄν·
 ἔμοῦ δὲ πατρὶ πάντα τιμωρουμένης, ^{στα}
 οὔτε ξυνέρδεις, τήν τε δρωσαν ἐκτρέπεις. ^{σττωα} 350
 οὐ ταῦτα πρὸς κακοῖσι δειλίαν ἔχει; ^{αφοαααα}
 ἐπεὶ δίδαξον, ἧ' μάθ' ἐξ ἐμοῦ, τί μοι
 κέρδος γένοιτ' ἄν τῶνδε ληξάσῃ γόων.
 οὐ ζῶ; κακῶς μὲν, οἶδ'· ἐπαρκοῦντως δέ μοι.
 λυπῶ δὲ τούτους, ὥστε τῶ τεθνηκότι ^α 355
 τιμὰς προσάπτειν, εἴ τις ἔστ' ἐκεῖ χάρις. ^{αφοβββ}
βββββ

σὺ δ' ἡμῖν ἢ μισοῦσα μισεῖς μὲν λόγῳ,
 ἔργῳ δὲ τοῖς φονεῦσι τοῦ πατρὸς ξύνει. ^ω
 ἐγὼ μὲν οὖν οὐκ ἄν ποτ', οὐδ' εἴ μοι τὰ σά
 μέλλοι τις οἴσειν δῶρ', ἐφ' οἷσι νῦν χλιδαῖς, ^{same} 360
 τούτοις ὑπεικάθοιμι· σοὶ δὲ πλουσία
 τράπεζα κείσθω καὶ περιρῥεΐτω βίος. ^{sol}
 ἐμοὶ γὰρ ἔστω τοῦμὲ μὴ λυπεῖν μόνον
 βόσκημα· τῆς σῆς δ' οὐκ ἔρῳ τιμῆς τυχεῖν.
 οὐδ' ἄν σὺ, σάφρων γ' οὔσα. νῦν δ' ἔξὸν πατρὸς ^{ωιατ} 363
 πάντων ἀρίστου παιῖδα κεκλήσθαι, καλοῦ
 τῆς μητρός. οὕτω γὰρ φανεῖ πλείστοις κακῆ, ^ω
 θανόντα πατέρα καὶ φίλους προδοῦσα σοῦς.

ΧΟΡΟΣ.

μηδὲν πρὸς ὀργὴν πρὸς θεῶν· ὡς τοῖς λόγοις
 ἔννεστιν ἀμφοῖν κέρδος, εἰ σὺ μὲν μάθοις ³⁷⁰
 τοῖς τῆσδε χρῆσθαι, τοῖς δὲ σοῖς αὕτη πάλιν. ^{ihb}

ΧΡΥΣΟΘΕΜΙΣ.

ἐγὼ μὲν, ὦ γυναῖκες, ἠθάς εἰμί πως ^{iss}
 τῶν τῆσδε μύθων· οὐδ' ἄν ἐμνήσθην ποτὲ, ^{mts}
 εἰ μὴ κακὸν μέγιστον εἰς αὐτὴν ἰὸν ^c
 ἤκουσ', ὃ ταύτην τῶν μακρῶν σχήσει γόων. ³⁷⁵

ΗΛΕΚΤΡΑ.

φέρ' εἰπέ δὴ τὸ δεινόν. εἰ γὰρ τῶνδ' ἐμοὶ
 μεῖζόν τι λέξεις, οὐκ ἄν ἀντείποιμ' ἔτι.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' ἔξερω τοι πᾶν ὅσον κάτοιδ' ἐγώ.
 μέλλουσι γὰρ σ', εἰ τῶνδε μὴ λήξεις γόων,
 ἐνταῦθα πέμψειν, ἔνθα μὴ ποθ' ἠλίου
 φέγγος προσόψει, ζῶσα δ' ἐν κατηρεφεῖ ^{drd}

στέγη, χθονὸς τῆσδ' ἐκτὸς, ὑμνήσεις κακά.
 πρὸς ταῦτα φράζου, καμὲ μὴ ποθ' ὕστερον
 παθοῦσα μέμψη. νῦν γὰρ ἐν καλῷ φρονεῖν.

ΗΛΕΚΤΡΑ.

ἦ ταῦτα δὴ με καὶ βεβούλευνται ποιεῖν ;

385

ΧΡΥΣΟΘΕΜΙΣ.

μάλισθ'· ὅταν περ οἴκαδ' Αἰγισθος μόλη·

ΗΛΕΚΤΡΑ.

ἀλλ' ἐξίκοιτο τούδέ γ' οὔνεκ' ἐν τάχει.

ΧΡΥΣΟΘΕΜΙΣ.

τίν', ὦ τάλαινα, τόνδ' ἐπηράσω λόγον ;

ΗΛΕΚΤΡΑ.

ἔλθειν ἐκεῖνον, εἴ τι τῶνδε δρᾶν νοεῖ.

ΧΡΥΣΟΘΕΜΙΣ.

ὅπως πάθης τί χρῆμα ; ποῦ ποτ' εἴ φρενῶν ;

390

ΗΛΕΚΤΡΑ.

ὅπως ἀφ' ὑμῶν ὡς προσώτατ' ἐκφύγω.

ΧΡΥΣΟΘΕΜΙΣ.

βίου δὲ τοῦ παρόντος οὐ μνείαν ἔχεις ;

ΗΛΕΚΤΡΑ.

καλὸς γὰρ οὐμὸς βίωτος ὥστε θαυμάσαι.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' ἦν ἄν, εἰ σύ γ' εὖ φρονεῖν ἠπίστασο.

ΗΛΕΚΤΡΑ.

μὴ μ' ἐκδίδασκε τοῖς φίλοις εἶναι κακὴν.

395

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' σὺ διδάσκω· τοῖς κρατούσι δ' εἰκαθεῖν.

ΗΛΕΚΤΡΑ.

σὺ ταῦτα θάπευ'· οὐκ ἐμούςς τρόπους λέγεις.

ΧΡΥΣΟΘΕΜΙΣ.

καλὸν γε μέντοι μὴ ἕξ ἀβουλίας πεσεῖν.

ΗΛΕΚΤΡΑ.

πεσούμεθ', εἰ χρῆ, πατρὶ τιμωρούμενοι.

ΧΡΥΣΟΘΕΜΙΣ.

πατήρ δὲ τούτων, οἶδα, συγγνώμην ἔχει.

400

ΗΛΕΚΤΡΑ.

ταῦτ' ἐστὶ τᾶπῃ πρὸς κακῶν ἐπαινέσαι.

ΧΡΥΣΟΘΕΜΙΣ.

σὺ δ' οὐχὶ πείσει καὶ συναινέσεις ἐμοί;

ΗΛΕΚΤΡΑ.

οὐ δῆτα. μὴ πω νοῦ τοσόνδ' εἶην κενή.

ΧΡΥΣΟΘΕΜΙΣ.

χωρήσομαι τᾶρ' οἷπερ ἐστάλην ὁδοῦ.

ΗΛΕΚΤΡΑ.

ποῖ δ' ἔμπορεύει; τῷ φέρεις τὰδ' ἔμπυρα;

405

ΧΡΥΣΟΘΕΜΙΣ.

μήτηρ με πέμπει πατρὶ τυμβεύσαι χόας.

ΗΛΕΚΤΡΑ.

πῶς εἶπας; ἢ τῷ δυσμενεστάτῳ βροτῶν;

ΧΡΥΣΟΘΕΜΙΣ.

ὄν ἔκταν' αὐτή. τοῦτο γὰρ λέξαι θέλεις.

ΗΛΕΚΤΡΑ.

ἔκ τοῦ φίλων πεισθεῖσα; τῷ τοῦτ' ἤρρεσεν;

ΧΡΥΣΟΘΕΜΙΣ.

ἔκ δείματός του νυκτέρου, δοκεῖν ἐμοί.

410

ΗΛΕΚΤΡΑ.

ὦ θεοὶ πατρῶοι, συγγένεσθέ γ' ἀλλὰ νῦν.

ΧΡΥΣΟΘΕΜΙΣ.

ἔχεις τι θάρσος τοῦδε τοῦ τάρχους πέρι;

ΗΛΕΚΤΡΑ.

εἴ μοι λέγοις τὴν ὄψιν, εἵποίμ' ἂν τότε.

Χ Ρ Τ Σ Ο Θ Ε Μ Ι Σ .

ἀλλ' οὐ κάτοιδα, πλὴν ἐπὶ σμικρὸν φράσαι.

Η Λ Ε Κ Τ Ρ Α .

λέγ' ἀλλὰ τοῦτο. πολλά τοι σμικροὶ λόγοι 415
ἔσφηλαν ἤδη καὶ κατώρθωσαν βροτούς.

Χ Ρ Τ Σ Ο Θ Ε Μ Ι Σ .

λόγος τις αὐτὴν ἔστιν εἰσιδεῖν πατρὸς
τοῦ σοῦ τε κάμοῦ δευτέραν ὁμιλίαν
ἐλθόντος ἐς φῶς · εἶτα τόνδ' ἐφέστιον 420
πῆξαι λαβόντα σκῆπτρον οὐφόρει ποτὲ
αὐτὸς, τανῦν δ' Αἴγισθος · ἐκ δὲ τοῦδ' ἄνω
βλαστειῖν βρύοντα θαλλὸν, ᾧ κατάσκιον
παῖσαν γενέσθαι τὴν Μυκηναίων χθόνα.
τοιαῦτά του παρόντος, ἠνίχ' Ἡλίῳ
δείκνυσι τοῦναρ, ἔκλυον ἐξηγουμένου. 425

πλείω δὲ τούτων οὐ κάτοιδα, πλὴν ὅτι
πέμπει μ' ἐκείνη τοῦδε τοῦ φόβου χάριν.
πρὸς νυν θεῶν σε λίσσομαι τῶν ἐγγενῶν,
ἔμοι πιθέσθαι μηδ' ἀβουλία πεσεῖν.
εἰ γάρ μ' ἀπώσει, σὺν κακῷ μέτει πάλιν. 430

Η Λ Ε Κ Τ Ρ Α .

ἀλλ', ᾧ φίλη, τούτων μὲν, ὧν ἔχεις χεροῖν,
τύμβῳ προσαιψῆς μηδέν · οὐ γάρ σοι θέμις
οὐδ' ὅσιον, ἐχθρᾶς ἀπὸ γυναικὸς ἰστάναι
κτερίσματα οὐδὲ λουτρὰ προσφέρειν πατρί·
ἀλλ' ἢ πνοαῖσιν ἢ βαθυσκαφεῖ κόνει 435
κρύψον νιν, ἔνθα μή ποτ' εἰς εὐνήν πατρὸς
τούτων πρόσεισι μηδέν · ἀλλ', ὅταν θάνῃ,

κειμήλι' αὐτῇ ταῦτα σωζέσθω κάτω.
 ἀρχὴν δ' ἄν, εἰ μὴ τλημονεστάτη γυνὴ
 πασῶν ἔβλαστε, τάσδε δυσμενεῖς χοῶς 440
 οὐκ ἄν ποθ', ὄν γ' ἔκτεινε, τῶδ' ἐπέστεφε.
 σκέψαι γάρ, εἴ σοι προσφιλιῶς αὐτῇ δοκεῖ
 γέρα τὰδ' οὖν τάφοισι δέξασθαι νέκυς,
 ὑφ' ἧς θανῶν ἄτιμος, ὥστε δυσμενῆς,
 ἐμασχαλίσθη, καπὶ λουτροῖσιν κάρα 445
 κηλίδας ἐξέμαξεν. ἄρα μὴ δοκεῖς
 λυτήρι' αὐτῇ ταῦτα τοῦ φόνου φέρειν ;
 οὐκ ἔστιν. ἀλλὰ ταῦτα μὲν μέθες · σὺ δὲ
 τεμοῦσα κρατὸς βοστρύχων ἄκρας φόβας
 κάμοῦ ταλαίνης, σμικρὰ μὲν τὰδ', ἀλλ' ὅμως 450
 ἄχω, δὸς αὐτῶ, τήνδ' ἀλιπαρῇ τρίχα
 καὶ ζῶμα τοῦμὸν οὐ χλιδαῖς ἠσκημένον.
 αἰτοῦ δὲ προσπιτινοῦσα γῆθεν εὐμενῆ
 ἡμῖν ἀρωγὸν αὐτὸν εἰς ἐχθροὺς μολεῖν,
 καὶ παῖδ' Ὀρέστην ἐξ ὑπερτέρας χερὸς 455
 ἐχθροῖσιν αὐτοῦ ζῶντ' ἐπεμβῆναι ποδὶ,
 ὅπως τὸ λοιπὸν αὐτὸν ἀφνεωτέραις
 χερσὶ στέφωμεν, ἢ τανῦν δωρούμεθα.
 οἶμαι μὲν οὖν, οἶμαί τι κάκεινῳ μέλον
 πέμπαι τὰδ' αὐτῇ δυσπρόσοπτ' ὄνειράτα · 460
 ὅμως δ', ἀδελφῆ, σοί θ' ὑπούργησον τάδε
 ἐμοί τ' ἀρωγὰ, τῶ τε φιλιτάτῳ βροτῶν
 πάντων, ἐν Ἄιδου κειμένῳ κοινῶ πατρὶ.
 ΧΟΡΟΣ.
 πρὸς εὐσέβειαν ἢ κόρη λέγει · σὺ δὲ,

εἰ σωφρονήσεις, ᾧ φίλη, δράσεις τάδε.

465

ΧΡΥΣΟΘΕΜΙΣ.

δράσω. τὸ γὰρ δίκαιον οὐκ ἔχει λόγον
 δυοῖν ἐρίζειν, ἀλλ' ἐπισπεύδειν τὸ δρᾶν.
 πειρωμένη δὲ τῶνδε τῶν ἔργων ἐμοὶ
 σιγῇ παρ' ὑμῶν, πρὸς θεῶν, ἔστω, φίλαι·
 ὡς, εἰ τὰδ' ἢ τεκοῦσα πεύσεται, πικρὰν
 δοκῶ με πείραν τήνδε τολμήσειν ἔτι.

470

ΧΟΡΟΣ.

εἰ μὴ ᾿γὼ παράφρων μάντις ἔφην,
 καὶ γνώμας ἡλειπομένα ἴσοφᾶς,
 εἴσιν ἅ πρόμαντις

475

Δίκα, δίκαια φερομένα χεροῖν κράτη·
 μέτεισιν, ᾧ τέκνον, οὐ μακροῦ χρόνου.

ἕπεστί μοι θράσος,
 ἄδυνόων κλύουσαν
 ἀρτίως ὄνειράτων.

480

οὐ γάρ ποτ' ἀμναστεῖ γ' ὁ φύσας

Ἑλλάνων ἄναξ,

οὐδ' ἅ παλαιὰ χαλκόπλακτος

ἀμφήκης γένυς,

485

ἅ νιν κατέπεφνεν αἰσχίσταις ἐν αἰκίαις.

ἤξει καὶ πολύπους καὶ πολύχειρ

488

ἅ δεινοῖς κρυπτομένα λόχοις

490

χαλκόπους Ἐρινύς.

ἄλεκτρ' ἄννυμφα γὰρ ἐπέθα μαιφόνων

γάμων ἀμιλλήμαθ' οἷσιν οὐ θέμις.

πρὸ τῶνδ' ἐτοίμ' ἔχει, 495
 μήποτε μήποθ' ἡμῖν
 ἀπεγὲς πελᾶν τέρας
 τοῖς δρῶσι καὶ συνδρῶσιν. ἦ τοι
 μαντεῖαι βροτῶν
 οὐκ εἰσὶν ἐν δεινοῖς ὄνειροις, 500
 οὐδ' ἐν θεσφάτοις,
 εἰ μὴ τόδε φάσμα νυκτὸς εὖ κατασχῆσει.
 ᾧ Πέλοπος ἄ πρόσθεν 504
 πολύπωνος ἰπεία, 505
 ὡς ἔμολες αἰανῆ
 τᾶδε γᾶ.
 εὖτε γὰρ ὁ ποντισθεὶς
 Μυρτίλος ἐκοιμάθη,
 παγχρυσέων δίφρων 510
 δυστάνοις αἰκίαις
 πρόρῳζος ἐκριφθεὶς,
 οὐ τί πω
 ἔλιπεν ἐκ τοῦδ' οἴκου
 πολύπωνος αἰκία. 515

Κ Λ Τ Τ Α Ι Μ Ν Η Σ Τ Ρ Α .

ἀνειμένη μὲν, ὡς ἔοικας, αὖ στρέφει.
 οὐ γὰρ πάρεστ' Αἴγισθος, ὅς σ' ἐπεῖχ' ἀεὶ
 μή τοι θυραΐαν γ' οὔσαν αἰσχύνειν φίλους·
 νῦν δ', ὡς ἄπεστ' ἐκεῖνος, οὐδὲν ἐντρέπει
 ἔμοῦ γε· καίτοι πολλὰ πρὸς πολλούς με δὴ 520
 ἐξεῖπας, ὡς θρασεῖα καὶ πέρα δίκης
 ἄρχω, καθυβρίζουσα καὶ σὲ καὶ τὰ σά.

ἐγὼ δ' ὕβριν μὲν οὐκ ἔχω · κακῶς δέ σε
 λέγω, κακῶς κλύουσα πρὸς σέθεν θαμά.
 πατὴρ γὰρ, οὐδὲν ἄλλο, σοὶ πρόσχημ' αἰεὶ, 525
 ὡς ἐξ ἐμοῦ τέθνηκεκ. ἐξ ἐμοῦ · καλῶς
 ἔξοιδα · τῶνδ' ἄρνησις οὐκ ἔνεστί μοι.
 ἢ γὰρ Δίκη νιν εἶλεν, κοῦκ ἐγὼ μόνη,
 ἢ χρῆν σ' ἀρήγειν, εἰ φρονοῦσ' ἐτύγχανες ·
 ἐπεὶ πατὴρ οὔτος σὸς, ὃν θρηνεῖς αἰεὶ, 530
 τὴν σὴν ὀμαιομον μούνος Ἑλλήνων ἔτλη
 θῦσαι θεοῖσιν, οὐκ ἴσον καμῶν ἐμοὶ
 λύπης, ὅτ' ἔσπειρ', ὥσπερ ἢ τίκτους' ἐγώ.
 εἶεν · δίδαξον δὴ με τοῦ, χάριν τίνος
 ἔθυσεν αὐτήν. πότερον Ἀργείων ἐρεῖς ; 535
 ἀλλ' οὐ μετὴν αὐτοῖσι τὴν γ' ἐμὴν κτανεῖν.
 ἀλλ' ἀντ' ἀδελφοῦ δῆτα Μενέλεω κτανῶν
 τᾶμ', οὐκ ἔμελλε τῶνδὲ μοι δῶσειν δίκην ;
 πότερον ἐκείνω παῖδες οὐκ ἦσαν διπλοῖ,
 οὓς τῆσδε μᾶλλον εἰκὸς ἦν θνήσκειν, πατρὸς 540
 καὶ μητρὸς ὄντας, ἧς ὁ πλοῦς ὄδ' ἦν χάριν,
 ἢ τῶν ἐμῶν Ἄιδης τιν' ἱμερον τέκνων
 ἢ τῶν ἐκείνης ἔσχε δαίσασθαι πλέον ;
 ἢ τῷ πανῶλει πατρὶ τῶν μὲν ἐξ ἐμοῦ
 παίδων πάθος παρεῖτα, Μενέλεω δ' ἐνῆν ; 545
 οὐ ταῦτ' ἀβούλου καὶ κακοῦ γνώμην πατρὸς ;
 δοκῶ μὲν, εἰ καὶ σῆς δίχα γνώμης λέγω.
 φαίη δ' ἂν ἢ θανοῦσά γ', εἰ φωνὴν λάβοι.
 ἐγὼ μὲν οὖν οὐκ εἰμὶ τοῖς πεπραγμένοις
 δύσθυμος · εἰ δέ σοι δοκῶ φρονεῖν κακῶς, 550

γνώμην δικαίαν σχοῦσα τοὺς πέλας ψέγε.

ΗΛΕΚΤΡΑ.

ἔρεῖς μὲν οὐχὶ νῦν γέ μ', ὡς ἄρξασά τι
 λυπηρὸν εἶτα σοῦ τὰδ' ἐξήκουσ' ὑπο·
 ἀλλ' ἦν ἐφῆς μοι, τοῦ τεθνηκότιος θ' ὑπερ
 λέξαιμ' ἂν ὀρθῶς τῆς κασιγνήτης θ' ὁμοῦ.

555

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

καὶ μὴν ἐφίημ'· εἰ δέ μ' ᾧδ' ἀεὶ λόγοις
 ἐξῆρχες, οὐκ ἂν ἦσθα λυπηρὰ κλύειν.

ΗΛΕΚΤΡΑ.

καὶ δὴ λέγω σοι. πατέρα φῆς κτεῖναι. τίς ἂν
 τούτου λόγος γένοιτ' ἂν αἰσχίων ἔτι,
 εἴτ' οὖν δικαίως, εἴτε μή; λέξω δέ σοι,
 ὡς οὐ δίκη γ' ἔκτεινας, ἀλλὰ σ' ἔσπασε
 πειθῶ κακοῦ πρὸς ἀνδρὸς, ᾧ τανῦν ξύνει.

560

ἔροῦ δὲ τὴν κυναγὸν Ἄρτεμιν, τίνος
 ποινὰς τὰ πολλὰ πνεύματ' ἔσχ' ἐν Αὐλίδι·
 ἦ γὰρ φράσω· κείνης γὰρ οὐ θέμις μαθεῖν.

565

πατήρ ποθ' οὐμὸς, ὡς ἐγὼ κλύω, θεᾶς
 παίζων κατ' ἄλσος ἐξεκίνησεν ποδοῖν
 σικτιὸν κεράστην ἔλαφον, οὗ κατὰ σφαγὰς
 ἐκκομπάσας, ἔπος τι τυγχάνει βαλῶν.

καὶκ τοῦδε μηνίσασα Δητῶα κόρη

570

κατεῖχ' Ἀχαιοὺς, ὡς πατήρ ἀνίσταθμον
 τοῦ θηρὸς ἐκθύσειε τὴν αὐτοῦ κόρην.

ᾧδ' ἦν τὰ κείνης θύματ'· οὐ γὰρ ἦν λύσις
 ἄλλη στρατῶ πρὸς οἶκον, οὐδ' εἰς Ἴλιον.

ἀνθ' ἦν βιασθεῖς πολλὰ κἀκτιθὰς, μόλις

575

ἔθυσεν αὐτήν, οὐχὶ Μενέλεω χάριν.
 εἰ δ' οὔν, ἔρῳ γὰρ καὶ τὸ σὸν, κείνον θέλων
 ἐπωφελῆσαι ταῦτ' ἔδρα, τούτου θανεῖν
 χρῆν αὐτὸν οὔνεκ' ἐκ σέθεν ; ποίῳ νόμῳ ;
 ὄρα, τιθεῖσα τόνδε τὸν νόμον βροτοῖς, 580
 μὴ πῆμα σαντῆ καὶ μετάγνοιαν τίθης.
 εἰ γὰρ κτενοῦμεν ἄλλον ἄντ' ἄλλου, σύ τοι
 πρώτη θάνοις ἄν, εἰ δίκης γε τυγχάνοις.
 ἀλλ' εἰσόρα μὴ σκῆψιν οὐκ οὔσαν τίθης.
 εἰ γὰρ θέλεις, δίδαξον ἄνθ' ὅτου τανῦν 585
 αἰσχίστα πάντων ἔργα δρῶσα τυγχάνεις,
 ἦτις ξυνεύδεις τῷ παλαμναίῳ, μεθ' οὗ
 πατέρα τὸν ἄμὸν πρόσθεν ἔξαπόλεσας,
 καὶ παιδοποιεῖς · τοὺς δὲ πρόσθεν, εὐσεβεῖς
 κάξ · εὐσεβῶν βλαστόντας, ἐκβαλοῦσ' ἔχεις. 590
 πῶς ταῦτ' ἐπαινέσαιμ' ἄν ; ἢ καὶ τοῦι' ἔρεῖς,
 ὡς τῆς θυγατρὸς ἀντίποινα λαμβάνεις ;
 αἰσχροῦ δ', ἐάν περ καὶ λέγῃς. οὐ γὰρ καλὸν
 ἐχθροῖς γαμεισθαι τῆς θυγατρὸς οὔνεκα.
 ἀλλ' οὐ γὰρ οὐδὲ νουθετεῖν ἔξεστί σε, 595
 ἢ πᾶσαν ἴης γλῶσσαν, ὡς τὴν μητέρα
 κακοστομοῦμεν. καί σ' ἔγωγε δεσπότην
 ἢ μητέρ' οὐκ ἔλασσον εἰς ἡμᾶς νέμω,
 ἢ ζῶ βίον μοχθηρὸν, ἐκ τε σοῦ κακοῖς
 πολλοῖς ἀεὶ ξυνοῦσα τοῦ τε συννόμου. 600
 ὃ δ' ἄλλος ἔξω, χεῖρα σὴν μόλις φυγῶν,
 τλήμων Ὀρέστης δυστυχῆ τρίβει βίον ·
 ὄν πολλὰ δὴ μέ σοι τρέφειν μιᾶστορα

ἐπητιάσω· καὶ τόδ', εἴπερ ἔσθενον,
 ἔδρων ἄν, εὔ τοῦτ' ἴσθι. τοῦδέ γ' οὔνεκα 605
 κήρυσσέ μ' εἰς ἅπαντας, εἴτε χρῆ κακῆν
 εἴτε στόμαργον εἴτ' ἀναιδείας πλέαν.
 εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις,
 σχεδόν τι τὴν σὴν οὐ καταισχύνω φύσιν.

Χ Ο Ρ Ο Σ .

ὄρω μένος πνέουσαν· εἰ δὲ σὺν δίκῃ 610
 ξύνεστι, τοῦδε φροντίδ' οὐκ ἔτ' εἰσορῶ.

Κ Α Τ Τ Α Ι Μ Ν Η Σ Τ Ρ Α .

ποίας δέ μοι δεῖ πρός γε τήνδε φροντίδος,
 ἥτις τοιαῦτα τὴν τεκοῦσαν ὑβρίσεν,
 καὶ ταῦτα τηλικούτος; ἄρ' οὐ σοι δοκεῖ
 χωρεῖν ἄν εἰς πᾶν ἔργον αἰσχύνῃς ἄτερ; 615

Η Λ Ε Κ Τ Ρ Α .

εὔ νυν ἐπίστω τῶνδέ μ' αἰσχύνῃν ἔχειν,
 κεῖ μὴ δοκῶ σοι· μανθάνω δ' ὄθούνεκα
 ἔξωρα πράσσω κούκ ἐμοὶ προσεικότα·
 ἀλλ' ἢ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σα
 ἔργ' ἐξαναγκάζει με ταῦτα δρᾶν βία. 620
 αἰσχροῖς γὰρ αἰσχροῖα πράγματ' ἐκδιδάσκειται.

Κ Α Τ Τ Α Ι Μ Ν Η Σ Τ Ρ Α .

ὦ θρέμμ' ἀναιδές, ἦ σ' ἐγὼ καὶ τὰμ' ἔπη
 καὶ τὰργα τὰμὰ πόλλ' ἄγαν λέγειν ποιεῖ.

Η Λ Ε Κ Τ Ρ Α .

σύ τοι λέγεις νιν, οὐκ ἐγώ. σὺ γὰρ ποιεῖς
 τοῦργον· τὰ δ' ἔργα τοὺς λόγους εὐρίσκεται. 625

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ἀλλ', οὐ μὰ τὴν δέσποιναν Ἄρτεμιν, θρόσους
τουῦδ' οὐκ ἀλύξεις, εὖτ' ἂν Αἴγισθος μόλη.

ΗΛΕΚΤΡΑ.

ὄραῖς ; πρὸς ὄργην ἐκφέρει, μεθεῖσά μοι
λέγειν ἃ χρῆζοιμ'· οὐδ' ἐπίστασαι κλύειν.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

οὐκουν ἐάσεις οὐδ' ὑπ' εὐφήμον βοῆς
θῦσαί μ', ἐπειδὴ σοί γ' ἐφῆκα πᾶν λέγειν ;

ΗΛΕΚΤΡΑ.

ἔῶ, κελεύω, θῦε· μηδ' ἐπαιτιῶ
τουμόν στόμ', ὥς οὐκ ἂν πέρα λέξαιμ' ἔτι.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ἔπαιρε δὴ σὺ θύμαθ', ἣ παροῦσά μοι,
πάγκαρπ', ἀνακτι τῶδ' ὅπως λυτηρίους
εὐχὰς ἀνάσχω δειμάτων ὧν νῦν ἔχω.

κλύοις ἂν ἤδη, Φοῖβε προστατήριε,
κεκρυμμένην μου βάξιν. οὐ γὰρ ἐν φίλοις
ὁ μῦθος, οὐδὲ πᾶν ἀναπτύξαι πρέπει
πρὸς φῶς, παρούσης τῆσδε πλησίας ἐμοί,
μὴ σὺν φθόνῳ τε καὶ πολυγλώσσῳ βοῇ
σπείρη ματαίαν βάξιν ἐς πᾶσαν πόλιν.

ἀλλ' ὦδ' ἄκουε· τῆδε γὰρ καγὼ φράσω.
ἃ γὰρ προσεῖδον νυκτὶ τῆδε φάσματα
δισσῶν ὀνείρων, ταῦτά μοι, Δύκει' ἀναξ,
εἰ μὲν πέφηνεν ἐσθλά, δὸς τελεσφόρα·
εἰ δ' ἐχθρά, τοῖς ἐχθροῖσιν ἔμπαλιν μέθες·
καὶ μὴ, με πλούτου τοῦ παρόντος εἴ τινες

δόλοισι βουλευούσιν ἐκβαλεῖν, ἐφῆς,
 ἀλλ' ὧδέ μ' αἰεὶ ζῶσαν ἀβλαβεῖ βίῳ 650
 δόμους Ἀτρειδῶν σκῆπτρά τ' ἀμφέπειν τάδε,
 φίλοισί τε ξυνοῦσαν οἷς ξύνειμι νῦν
 εὐήμεροῦσαν καὶ τέκνων, ὅσων ἐμοὶ
 δύσνοια μὴ πρόσσεστιν ἢ λύπη πικρά.
 ταῦτ', ὦ Λύκει' Ἄπολλον, ἴλεως κλύων, 655
 δὸς πᾶσιν ἡμῖν ὥσπερ ἐξαιτούμεθα.
 τὰ δ' ἄλλα πάντα, καὶ σιωπῶσης ἐμοῦ,
 ἐπαξιῶ σε δαίμον' ὄντ' ἐξειδέναι.
 τοὺς ἐκ Διὸς γὰρ εἰκός ἐστι πάνθ' ὄρα̃ν.

ΠΑΙΔΑΓΩΓΟΣ.

ξέναι γυναῖκες, πῶς ἂν εἰδείην σαφῶς 660
 εἰ τοῦ τυράννου δῶματ' Αἰγίσθου τάδε ;

ΧΟΡΟΣ.

τάδ' ἐστίν, ὦ ξέν'. αὐτὸς ἦκασας καλῶς.

ΠΑΙΔΑΓΩΓΟΣ.

ἦ καὶ δάμαρτα τήνδ' ἐπεικάζων κυρῶ
 κείνου ; πρέπει γὰρ ὡς τύραννος εἰσορᾶν.

ΧΟΡΟΣ.

μάλιστα πάντων. ἦδε σοι κείνη πάρα. 665

ΠΑΙΔΑΓΩΓΟΣ.

ὦ χαῖρ', ἄνασσα. σοὶ φέρων ἦκω λόγους
 ἠδεῖς φίλου παρ' ἀνδρὸς Αἰγίσθου θ' ὁμοῦ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ἐδεξάμην τὸ ῥηθέν· εἰδέναι δέ σου
 πρώτιστα χρῆζω, τίς σ' ἀπέστειλεν βροτῶν.

ΠΑΙΔΑΓΩΓΟΣ.

Φανοτεὺς ὁ Φωκεὺς, πρᾶγμα πορσύνων μέγα. 670

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

τὸ ποῖον, ὦ ξέν' ; εἰπέ. παρὰ φίλου γὰρ ὦν
 ἀνδρὸς, σάφ' οἶδα, προσφιλεῖς λέξεις λόγους.

ΠΑΙΔΑΓΩΓΟΣ.

τέθνηκ' Ὀρέστης. ἐν βραχεῖ ξυνθεῖς λέγω.

ΗΛΕΚΤΡΑ.

οἶ' γὰρ τάλαιν', ὄλωλα τῆδ' ἐν ἡμέρᾳ.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

τί φῆς, τί φῆς, ὦ ξεῖνε; μὴ ταύτης κλύε.

675

ΠΑΙΔΑΓΩΓΟΣ.

θανόντ' Ὀρέστην νῦν τε καὶ πάλαι λέγω.

ΗΛΕΚΤΡΑ.

ἀπωλόμην δύστηνος, οὐδέν εἰμ' ἔτι.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

σύ μὲν τὰ σαύτης προᾶσ', ἐμοὶ δὲ σύ, ξένε,
 τάληθές εἰπέ, τῷ τρόπῳ διόλλυται;

ΠΑΙΔΑΓΩΓΟΣ.

κἀπεμπόμην πρὸς ταῦτα, καὶ τὸ πᾶν φράσω. 680

κεῖνος γὰρ, ἐλθὼν εἰς τὸ κλεινὸν Ἑλλάδος ^{bffg/hog}

πρόσχημ' ἀγῶνος, Δελφικῶν ἄθλων χάριν, ^{ftz}

ὅτι ἦσθετ' ἀνδρὸς ὀρθίων κηρυγμάτων

δρόμον προκηρύξαντος, οὗ πρώτη κρίσις,

εἰσῆλθε λαμπρὸς, πᾶσι τοῖς ἐκεῖ σέβας. ^{τα} 685

δρόμου δ' ἰσώσας τῇ φύσει τὰ τέρματα, ^{εοβτ}

νίκης ἔχων ἐξῆλθε πάντιμον γέρας.

ἥπως μὲν ἐν πολλοῖσι παῦρά σοι λέγω,

οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη. ^ν

ἐν δ' ἴσθ' ὄσων γὰρ εἰσεκήρυξαν βραβῆς ^{δε} 690

δρόμων διαύλων ἄθλ', ἅπερ νομίζεται,

τούτων ἐνεγκῶν πάντα τὰπινίκια ^{h (μον)}
 ὠλβίζειτ', Ἄργεῖος μὲν ἀνακαλούμενος,
 ὄνομα δ' Ὀρέστης, τοῦ τὸ κλεινὸν Ἑλλάδος
 Ἀγαμέμνονος στρατεύμ' ἀγείραντός ποτε. 695
 καὶ ταῦτα μὲν τοιαῦθ' · ὅταν δέ τις θεῶν
 βλάπτῃ, ^{i hnc} δύναιτ' ἄν οὐδ' ἄν ἰσχύων φυγεῖν.
 κείνος γὰρ, ἄλλης ἡμέρας, ὄθ' ἐπιπικῶν ^{ec}
 ἦν, ἡλίου τέλλοντος, ὠκύπους ἀγῶν,
 εἰσῆλθε πολλῶν ἀρματηλατῶν μέτα. 700
 εἰς ἦν Ἀχαιὸς, εἰς ἀπὸ Σπάρτης, δύο
 Λίβυες, ζυγωτῶν ἀρμάτων ἐπιστάται sm ·
 καὶ κείνος ἐν τούτοισι Θεσσαλὰς ἔχων
 ἵππους ὁ πέμπτος · ἕκτος ἔξ Αἰτωλίας,
 ξανθαῖσι ^{cs} πῶλοις · ἕβδομος Μάγνης ἀνήρ · 705
 ὁ δ' ὄγδοος λεύκιππος, Αἰνιὰν γένος ·
 ἕνατος Ἀθηνῶν τῶν Θεοδμήτων ἄπο ·
 Βοιωτὸς ἄλλος, δέκατον ἐκπληρῶν ὄχον. ^{hc}
 στάντες δ' ὄθ' αὐτοὺς οἱ τεταγμένοι βραβῆς
 κλήροισι ^{bel} ἐπῆλαν καὶ κατέστησαν ^h δίφρους, 710
 χαλκῆς ὑπαὶ σάλπιγγος ἦξαν · οἱ δ' ἅμα
 ἵπποις ^{ucc} ὁμοκλήσαντες ἠνίας χεροῖν
 ἔσεισαν · ^{mv} ἐν δὲ πᾶς ἐμεστῶθη δρόμος
 κτύπου κροτητῶν ἀρμάτων · κόνις δ' ἄνω
 φορεῖθ' · ὁμοῦ δὲ πάντες ἀναμειγμένοι 715
 φεῖδοντο κέντρων οὐδὲν, ὡς ὑπερβάλοι
 χνόας ^{eo} τῆς αὐτῶν καὶ φρυάγμαθ' ἐπιπικά.
 ὁμοῦ γὰρ ἀμφὶ νῶτα καὶ τροχῶν βάσεις ^{hobtl}
 ἤφριζον, εἰσέβαλλον ἵππικαὶ πνοαί. ^{hobtl}

κεῖνος δ', ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων, 720
 ἔχριμπτ' ἀεὶ σύριγγα, δεξιὸν δ' ἀνεῖς
 σειραῖον ἵππον, εἶργε τὸν προσκείμενον.

καὶ πρὶν μὲν ὀρθοὶ πάντες ἕστασαν δίφροι·
 ἔπειτα δ' Αἰνιᾶνος ἀνδρὸς ἀστομοὶ
 πῶλοι βία φέρουσιν, ἐκ δ' ὑποστροφῆς, 725
 τελοῦντες ἕκτον ἑβδομόν τ' ἤδη δρόμον,

μέτωπα συμπαίουσι Βαρκαίοις ὄχοις·
 κἀντεῦθεν ἄλλος ἄλλον ἐξ ἑνὸς κακοῦ
 ἔθραυε κἀνέπιπτε, πᾶν δ' ἐπίμπλατο
 ναυαγίων Κρισαῖον ἱππικῶν πέδον. 730

γνοὺς δ' οὐξ Ἀθηνῶν δεινὸς ἠνιοστρόφος
 ἔξω παρασπᾶ κἀνακωχεύει, παρεῖς
 κλύδων' ἔφιππον ἐν μέσῳ κυκώμενον.
 ἤλαυνε δ' ἐσχάτος μὲν, ὑστέρας δ' ἔχων
 πῶλους Ὀρέστης τῷ τέλει πίστιν φέρων. 735

ὁ δ', ὡς ὄρᾳ μόνον νιν ἔλλελεμμένον,
 ὀξὺν δι' ὠτων κέλαδον ἐνσεΐσας θοαῖς
 πῶλοις, διώκει, κἀξισώσαντε ζυγὰ
 ἤλαυνέτην, τότε ἄλλος ἄλλοθ' ἄτερος
 κάρα προβάλλων ἱππικῶν ὀχημάτων. 740

καὶ τοὺς μὲν ἄλλους πάντας ἀσφαλεῖς δρόμους
 ὀρθοῦθ' ὁ τλήμων ὀρθὸς ἐξ ὀρθῶν δίφρων·
 ἔπειτα λύων ἠνίαν ἀριστερὰν

κάμπτοντος ἵππου, λανθάνει στήλην ἄκραν
 παίσας· ἔθραυσε δ' ἄξονος μέσας χνόας,
 κἀξ ἀντύγων ὤλισθε· σὺν δ' ἐλίσσεται
 τμητοῖς ἱμάσι· τοῦ δὲ πίπτοντος πέδῳ, 745

πῶλοι διεσπάρησαν ἔς μέσον δρόμον.

στρατὸς δ', ὅπως ὄρα νιν ἔκπεπτωκότα

δίφρων, ἀνωλόλυξε τὸν νεανίαν,

750

οἷ' ἔργα δράσας οἷα λαγχάνει κακὰ,
φορούμενός πρὸς οὐδ' ἄλλοτ' οὐρανῶ

σκέλη προφαίνων, ἔς τέ νιν διφρηλάται,

μόλις κατασχεθόντες ἱππικὸν δρόμον,

ἔλυσαν αἱματηρὸν, ὥστε μηδένα

755

γνῶναι φίλων ἰδόντ' ἂν ἄθλιον δέμας.

καί νιν πυρᾷ κέαντες εὐθύς, ἐν βραχεῖ

χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ

φέρουσιν ἄνδρες Φωκέων τεταγμένοι,

ὅπως πατρώας τύμβον ἐκλάχοι χθονός.

760

τοιαῦτά σοι ταῦτ' ἐστίν, ὥς μὲν ἐν λόγοις,

ἀλγεινὰ, τοῖς δ' ἰδοῦσιν, οἷπερ εἶδομεν,

μέγιστα πάντων ὧν ὅπωπ' ἐγὼ κακῶν.

ΧΟΡΟΣ.

φεῦ φεῦ · τὸ πᾶν δὴ δεσπότηται τοῖς πάλαι

προόρριζον, ὥς ἔοικεν, ἔφθαρται γένος.

765

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ὦ Ζεῦ, τί ταῦτα, πότερον εὐτυχῆ λέγω,

ἢ δεινὰ μὲν, κέρδη δέ; λυπηρῶς δ' ἔχει,

εἰ τοῖς ἑμαυτῆς τὸν βίον σώζω κακοῖς.

ΠΑΙΔΑΓΩΓΟΣ.

τί δ' ὦδ' ἄθυμεῖς, ὦ γυναῖ, τῷ νῦν λόγῳ;

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

δεινὸν τὸ τίκτειν ἐστίν · οὐδὲ γὰρ κακῶς

πάσχοντι μῖσος ὧν τέκη προσγίγνεται.

770

ΠΑΙΔΑΓΩΓΟΣ.

μάτην ἄρ' ἡμεῖς, ὡς ἔοικεν, ἤκομεν.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

οὗτοι μάτην γε. πῶς γὰρ ἂν μάτην λέγοις;

εἴ μοι θανόντος πίστ' ἔχων τεκμήρια

προσηλθες, ὅστις τῆς ἐμῆς ψυχῆς γεγῶς,

μαστῶν ἀποστάς ^{ika} καὶ τροφῆς ἐμῆς, φρυγῶς

ἀπεξενούτο· καί μ', ἐπεὶ τῆσδε χθονὸς

ἐξῆλθεν, οὐκ ἔτ' εἶδεν· ἐγκαλῶν δέ μοι

φόνους πατρώους, δεῖν' ἐπηπεῖλει τελεῖν·

ᾧστ' οὐτε νυκτὸς ὑπνον οὐτ' ἐξ ἡμέρας

ἐμὲ στεγάζειν ἠδύν· ἀλλ' ὁ προστατῶν

χρόνος διῆγέ μ' αἰὲν ὡς θανουμένην.

νῦν δ' — ἡμέρα γὰρ τῆδ' ἀπηλλάγην φόβου

πρὸς τῆσδ' ἐκείνου θ'· ἦδε γὰρ μείζων βλάβη

ξύνοικος ἦν μοι, τοῦμόν ἐκπίνουσ' αἰὲ

ψυχῆς ἄκρατον αἶμα — νῦν δ' ἔκηλά που

τῶν τῆσδ' ἀπειλῶν οὐνεχ' ἡμερεύσομεν.

ΗΛΕΚΤΡΑ.

οἴμοι τάλαινα· νῦν γὰρ οἰμῶξαι πάρα,

ὄρεστα, τὴν σὴν ξυμφορὰν, ὅθ' ᾧδ' ἔχων

πρὸς τῆσδ' ὑβρίζει μητρός. ἄρ' ἔχει καλῶς;

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

οὗτοι σύ· κείνος δ' ὡς ἔχει καλῶς ἔχει.

ΗΛΕΚΤΡΑ.

ἄκουε, Νέμεσι τοῦ θανόντος ἀρτίως.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ἤκουσεν ὦν δεῖ, κάπεκύρωσεν καλῶς.

775

780

785

790

ΗΛΕΚΤΡΑ.

ἔβριζε. νῦν γὰρ εὐτυχοῦσα τυγχάνεις.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

οὐκουν Ὀρέστης καὶ σὺ παύσειτον τάδε.

795

ΗΛΕΚΤΡΑ.

πεπαύμεθ' ἡμεῖς, οὐχ ὅπως σε παύσομεν.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

πολλῶν ἂν ἦκοις, ὦ ξέν', ἀξιός τυχεῖν,
εἰ τήνδ' ἔπαυσας τῆς πολυγλώσσου βοῆς.

ΠΑΙΔΑΓΩΓΟΣ.

οὐκοῦν ἀποστείχοιμ' ἂν, εἰ τάδ' εὖ κυρεῖ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ἦκιστ' · ἐπέειπερ οὐτ' ἐμοῦ κατάξι' ἂν
πράξιαις, οὔτε τοῦ πορεύσαντος ξένου.
ἀλλ' εἴσιθ' εἴσω · τήνδε δ' ἔκτοθεν βοᾶν
ἔα τά θ' αὐτῆς καὶ τὰ τῶν φίλων κακά.

800

ΗΛΕΚΤΡΑ.

ἄρ' ὑμῖν ὡς ἀλγοῦσα κώδυνωμένη
δεινῶς δακρυῦσαι κάπικωκῦσαι δοκεῖ
τὸν υἱὸν ἢ δύστηνος ὦδ' ὀλωλότα ;
ἀλλ' ἐγγελῶσα φρουῶδος. ὦ τάλαιν' ἐγώ ·
Ὀρέστα φίλταθ', ὡς μ' ἀπώλεσας θανῶν.

805

ἀποσπάσας γὰρ τῆς ἐμῆς οἴχει φρενὸς
αἶ μοι μόναι παρῆσαν ἐλπίδων ἔτι,
σὲ πατρὸς ἦξιεν ζῶντα τιμωρόν ποτε
κάμοῦ ταλαίνης. νῦν δὲ ποῖ με χρῆ μολεῖν ;
μόνη γάρ εἰμι, σοῦ τ' ἀπεστερημένη
καὶ πατρός. ἦδη δεῖ με δουλεύειν πάλιν
ἐν τοῖσιν ἐχθίστοισιν ἀνθρώπων ἐμοῖ,

810

815

φρονεῦσαι πατρός. ἄρα μοι καλῶς ἔχει ;
 ἀλλ' οὐ τι μὴν ἔγωγε τοῦ λοιποῦ χρόνου
 ξύνοικος ἔσσομ', ἀλλὰ τῆδε πρὸς πύλην
 παρεῖσ' ἔμαντὴν ἀφίλος ἀνάνῳ βίον.
 πρὸς ταῦτα καινέτω τις, εἰ βαρύνεται,
 τῶν ἔνδον ὄντων · ὡς χάρις μὲν, ἦν κτάνη,
 λύπη δ', εἰ ζῶ · τοῦ βίου δ' οὐδεὶς πόθος.

820

Χ Ο Ρ Ο Σ.

ποῦ ποτε κεραυνοὶ Διὸς, ἢ ποῦ φαέθων
 Ἄλιος, εἰ ταῦτ' ἐφορῶντες
 κρύπτουσιν ἔκηλοι ;

825

Η Λ Ε Κ Τ Ρ Α.

ἔ ἔ, αἰαῖ.

Χ Ο Ρ Ο Σ.

ὦ παῖ, τί δακρυεῖς ;

Η Λ Ε Κ Τ Ρ Α.

φεῦ.

Χ Ο Ρ Ο Σ.

μηδὲν μέγ' ἀύσης.

830

Η Λ Ε Κ Τ Ρ Α.

ἀπολεῖς.

Χ Ο Ρ Ο Σ.

πῶς ;

Η Λ Ε Κ Τ Ρ Α.

εἰ τῶν φανερωῶς οἰχομένων
 εἰς Ἄϊδαν ἐλπίδ' ὑποί-
 σεις, κατ' ἐμοῦ τακομένας
 μᾶλλον ἐπεμβάσει.

835

ΧΟΡΟΣ.

οἶδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις
 ἔρκεσι κρυφθέντα γυναικῶν·
 καὶ νῦν ὑπὸ γαίας

ΗΛΕΚΤΡΑ.

ἔ ἔ, ἰώ.

840

ΧΟΡΟΣ.

πάμπυχος ἀνάσσει.

ΗΛΕΚΤΡΑ.

φεῦ.

ΧΟΡΟΣ.

φεῦ δῆτ' ὀλοὰ γὰρ—

ΗΛΕΚΤΡΑ.

ἔδάμη;

ΧΟΡΟΣ.

ναί.

845

ΗΛΕΚΤΡΑ.

οἶδ' οἶδ' ἐφάνη γὰρ μελέτωρ
 ἀμφὶ τὸν ἐν πένθει· ἐμοὶ δ'
 οὐτίς ἔτ' ἔσθ' ὅς γὰρ ἔτ' ἦν,
 φροῦδος ἀναρπασθείς.

ΧΟΡΟΣ.

δειλαία δειλαίων κυρεῖς.

ΗΛΕΚΤΡΑ.

κἀγὼ τοῦδ' ἴστωρ, ὑπερίστωρ,
 πανσύρτω παμμήνω πολλῶν
 δεινῶν στυγνῶν τ' αἰῶνι.

850

ΧΟΡΟΣ.

εἶδομεν ἅ θροεῖς.

849—859. = 860—870.

ΗΛΕΚΤΡΑ.

μή μέ νυν μηκέτι
 παραγάγῃς, ἴν' οὐ

855

ΧΟΡΟΣ.

τί φῆς ;

ΗΛΕΚΤΡΑ.

πάρεισιν ἐλπίδων ἔτι κοινοτόκων
 εὐπατριδᾶν τ' ἄρωγαί.

ΧΟΡΟΣ.

πᾶσι θνατοῖς ἔφν μόρος.

860

ΗΛΕΚΤΡΑ.

ἦ καὶ χαλαργοῖς ἐν ἀμίλλαις
 οὕτως, ὡς κείνῳ δυστάνῳ,
 τμητοῖς ὄλκοις ἐγκυῖσαι ;

ΧΟΡΟΣ.

ἄσκοπος ἂ λώβα.

ΗΛΕΚΤΡΑ.

πῶς γὰρ οὐκ ; εἰ ξένος
 ἄτερ ἐμᾶν χειρῶν

865

ΧΟΡΟΣ.

παπαῖ.

ΗΛΕΚΤΡΑ.

κέκευθεν, οὔτε του τάφου ἀντιάσας
 οὔτε γόων παρ' ἡμῶν.

870

ΧΡΥΣΟΘΕΜΙΣ.

ὑφ' ἡδονῆς τοι, φιλιτάτη, διώκομαι,
 τὸ κόσμιον μεθεῖσα σὺν τάχει μολεῖν.
 φέρω γὰρ ἡδονάς τε, κἀνάπαυλαν ὄν

πάροιθεν εἶχες καὶ κατέστενες κακῶν.

Η Δ Ε Κ Τ Ρ Α .

πόθεν δ' ἄν εὖροις τῶν ἐμῶν σὺ πημάτων
ἄρηξιν, οἷς ἴασιν οὐκ ἔνεστ' ἰδεῖν ;

875

Χ Ρ Τ Σ Ο Θ Ε Μ Ι Σ .

πάρεστ' Ὀρέστης ἡμῖν, ἴσθι τοῦτ' ἐμοῦ
κλύουσ', ἐναργῶς, ὥσπερ εἰσορᾶς ἐμέ.

Η Δ Ε Κ Τ Ρ Α .

ἀλλ' ἦ μέμνησας, ᾧ τάλαινα, καπὶ τοῖς
σαυτῆς κακοῖσι καπὶ τοῖς ἐμοῖς γελᾶς ;

880

Χ Ρ Τ Σ Ο Θ Ε Μ Ι Σ .

μὰ τὴν πατρώαν ἐστίαν, ἀλλ' οὐχ ὕβρει
λέγω τάδ', ἀλλ' ἐκεῖνον ὡς παρόντα νῶν.

Η Δ Ε Κ Τ Ρ Α .

οἴμοι τάλαινα· καὶ τίνος βροσιῶν λόγον
τόνδ' εἰσακούσασ', ᾧδε πιστεύεις ἄγαν ;

Χ Ρ Τ Σ Ο Θ Ε Μ Ι Σ .

ἐγὼ μὲν ἐξ ἐμοῦ τε κοῦκ ἄλλου σαφῆ
σημεῖ' ἰδοῦσα, τῶδε πιστεύω λόγῳ.

885

Η Δ Ε Κ Τ Ρ Α .

τίν', ᾧ τάλαινα, ἰδοῦσα πίστιν ; ἐς τί μοι
βλέψασα θάλλπει τῶδ' ἀνηκέστῳ πυρί ;

Χ Ρ Τ Σ Ο Θ Ε Μ Ι Σ .

πρός νυν θεῶν, ἀκουσον, ὡς μαθοῦσά μιν,
τὸ λοιπὸν ἧ φρονοῦσαν ἦ μωρὰν λέγῃς.

890

Η Δ Ε Κ Τ Ρ Α .

σὺ δ' οὖν λέγ', εἴ σοι τῶ λόγῳ τις ἠδονή.

Χ Ρ Τ Σ Ο Θ Ε Μ Ι Σ .

καὶ δὴ λέγω σοι πᾶν ὅσον κατειδόμεν.

ἐπεὶ γὰρ ἦλθον πατροσ ἀρχαῖον τάφον,
 ὄρω κολώνης ἐξ ἄκρας νεοῤῥύτους
 πηγὰσ γάλακτοσ, καὶ περιστεφῆ κύκλω 895
 πάντων ὅσ' ἐστὶν ἀνθέων θήκην πατροσ.
 ἰδοῦσα δ' ἔσχον θαῦμα, καὶ περισκοπῶ
 μὴ πού τις ἡμῖν ἐγγὺσ ἐγχρίμπτη βροτῶν.
 ὡσ δ' ἐν γαλήνῃ πάντ' ἐδερχόμενν τόπον,
 τύμβου προσεῖρπον ἄσσον· ἔσχάτης δ' ὄρω 900
 πυρᾶσ νεωρῆ βόστρυχον τετμημένον·
 κεῦθὺσ τάλαιν' ὡσ εἶδον, ἐμπαίει τί μοι
 ψυχῆ σὺνηθεσ ὄμμα, φιλιτάτου βροτῶν
 πάντων Ὁρέστου τοῦθ' ὄραν τεκμήριον·
 καὶ χερσὶ βαστάσασα, δυσφημῶ μὲν οὐ, 905
 χαρᾶ δὲ πίμπλημ' εὐθὺσ ὄμμα δακρῶν.
 καὶ νῦν θ' ὁμοίωσ καὶ τότε' ἐξεπίσταμαι
 μὴ του τόδ' ἀγλάϊσμα πλὴν κείνου μολεῖν.
 τῶ γὰρ προσήκει πλὴν γ' ἐμοῦ καὶ σου τότε ;
 καὶ γὼ μὲν οὐκ ἔδρασα, τοῦτ' ἐπίσταμαι, 910
 οὐδ' αὖ σύ. πῶσ γάρ; ἦ γε μηδὲ πρὸσ θεοὺσ
 ἔξεστ' ἀκλαύστω τῆσδ' ἀποστῆναι στέγης.
 ἀλλ' οὐδὲ μὲν δὴ μητροσ οὐθ' ὁ νοῦσ φιλεῖ
 τοιαῦτα πράσσειν οὔτε δρωσ' ἐλάνθανεν·
 ἀλλ' ἔστ' Ὁρέστου ταῦτα τὰπιτίμια. 915
 ἀλλ', ὦ φίλη, θάρσυνε. τοῖσ ἀντοῖσὶ τοι
 οὐχ αὐτόσ ἀεὶ δαιμόνων παραστατεῖ.
 νῶν δ' ἦν τὰ πρόσθεν στυγνόσ· ἦ δὲ νῦν ἴσωσ
 πολλῶν ὑπάρξει κῦροσ ἡμέρα καλῶν.

ΗΛΕΚΤΡΑ.

φεῦ, τῆς ἀνοίας ὡς σ' ἐποικτείρω πάλαι.

920

ΧΡΥΣΟΘΕΜΙΣ.

τί δ' ἔστιν ; οὐ πρὸς ἠδονὴν λέγω τάδε ;

ΗΛΕΚΤΡΑ.

οὐκ οἶσθ' ὅποι γῆς οὐδ' ὅποι γνώμης φέρει.

ΧΡΥΣΟΘΕΜΙΣ.

πῶς δ' οὐκ ἐγὼ κάιτιδ' αἶ γ' εἶδον ἐμφανῶς ;

ΗΛΕΚΤΡΑ.

τέθνηκεν, ᾧ τάλαινα · τὰκείνου δέ σοι

σωτήρι' ἔρῶει · μηδὲν ἐς κεῖνόν γ' ὄρα.

925

ΧΡΥΣΟΘΕΜΙΣ.

οἴμοι τάλαινα · τοῦ τὰδ' ἤκουσας βροτῶν ;

ΗΛΕΚΤΡΑ.

τοῦ πλησίον παρόντος, ἦνίκ' ὦλλυτο.

ΧΡΥΣΟΘΕΜΙΣ.

καὶ ποῦ 'στιν οὗτος ; θαυμά τοί μ' ὑπέρχεται.

ΗΛΕΚΤΡΑ.

κατ' οἶκον, ἠδύς, οὐδὲ μητρὶ δυσχερῆς.

ΧΡΥΣΟΘΕΜΙΣ.

οἴμοι τάλαινα · τοῦ γὰρ ἀνθρώπων ποτ' ἦν

930

τὰ πολλὰ πατρὸς πρὸς τάφον κτερίσματα ;

ΗΛΕΚΤΡΑ.

οἶμαι μάλιστ' ἔγωγε τοῦ τεθνηκότος

μνημεῖ' Ὀρέστου ταῦτα προσθεῖναι τινά.

ΧΡΥΣΟΘΕΜΙΣ.

ᾧ δυστυχῆς · ἐγὼ δὲ σὺν χαρᾷ λόγους

τοιούσδ' ἔχουσ' ἔσπευδον, οὐκ εἰδυῖ' ἄρα

935

ἴν' ἤμεν ἀτης · ἀλλὰ νῦν, ὄθ' ἰκόμην,

τά τ' ὄντα πρόσθεν ἄλλα θ' εὐρίσκω κακά.

ΗΛΕΚΤΡΑ.

οὕτως ἔχει σοι ταῦτ'· ἐὰν δέ μοι πίθη,
τῆς νῦν παρούσης πημονῆς λύσεις βάρους.

ΧΡΥΣΟΘΕΜΙΣ.

ἦ τοὺς θανόντας ἐξαναστήσω ποτέ;

940

ΗΛΕΚΤΡΑ.

οὐκ ἔσθ' ὃ γ' εἶπον· οὐ γὰρ ᾧδ' ἄφρων ἔφυν.

ΧΡΥΣΟΘΕΜΙΣ.

τί γὰρ κελεύεις ᾧν ἐγὼ φερέγγυος;

ΗΛΕΚΤΡΑ.

τλήναι σε δρῶσαν ἂν ἐγὼ παραινέσω.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' εἴ τις ὠφέλειά γ', οὐκ ἀπόσομαι.

ΗΛΕΚΤΡΑ.

ὄρα, πόνου τοι χωρὶς οὐδὲν εὐτυχεῖ.

945

ΧΡΥΣΟΘΕΜΙΣ.

ὄρω. ξυνοίσω πᾶν ὅσονπερ ἂν σθένω.

ΗΛΕΚΤΡΑ.

ἄκουε δὴ νυν ἦ βεβούλευμαι τελεῖν.

παρουσίαν μὲν οἶσθα καὶ σύ που φίλων
ὡς οὐτις ἡμῖν ἐστίν, ἀλλ' Ἄιδης λαβὼν
ἀπεστέρηκε, καὶ μόνα λελείμμεθον.

950

ἐγὼ δ', ἕως μὲν τὸν κασίγνητον βίω
θάλλοντά τ' εἰσήκουον, εἶχον ἐλπίδας,
φόνου ποτ' αὐτὸν πράκτορ' ἴξεσθαι πατρός·
νῦν δ' ἠνίκ' οὐκ ἔτ' ἐστίν, εἰς σέ δὴ βλέπω,
ὅπως τὸν αὐτόχειρα πατρός φόνου
ξὺν τῆδ' ἀδελφῆ μὴ κατοκνήσεις κτανεῖν,

955

Αἴγισθον. οὐδὲν γὰρ σε δεῖ κρύπτειν μ' ἔτι.
 ποῖ γὰρ μενεῖς ῥάθυμος, εἰς τίν' ἐλπίδων
 βλέψασ' ἔτ' ὀρθήν; ἢ πάρεστι μὲν στένειν
 πλούτου πατρῶου κτήσιν ἔστερημένη, 960
 πάρεστι δ' ἀλγεῖν ἐς τοσόνδε τοῦ χρόνου
 ἄλεκτρα γηράσκουσαν ἀνυμέναιά τε.
 καὶ τῶνδε μέντοι μηκέτ' ἐλπίσης ὅπως
 τεύξει ποτ'. οὐ γὰρ ᾧδ' ἀβουλός ἐστ' ἀνὴρ
Αἴγισθος, ὥστε σόν ποτ' ἢ κάμὸν γένος 965
 βλαστεῖν ἑᾶσαι, πημονήν αὐτῷ σαφή.
 ἀλλ' ἦν ἐπίσπη τοῖς ἔμοῖς βουλευμασιν,
 πρῶτον μὲν εὐσέβειαν ἐκ πατρὸς κάτω
 θανόντος οἴσει, τοῦ κασιγνήτου θ' ἅμα.
 ἔπειτα δ', ὥσπερ ἐξέφυς, ἔλευθέρα 970
 καλεῖ τὸ λοιπὸν, καὶ γάμων ἐπαξίων
 τεύξει. φιλεῖ γὰρ πρὸς τὰ χρηστὰ πᾶς ὄραν.
 λόγῳ γε μὴν εὐκλειαν οὐχ ὄρας ὄσσην
 σαυτῇ τε κάμοι προσβαλεῖς πεισθειῶτά μοι;
 τίς γὰρ ποτ' ἀστῶν ἢ ξένων ἡμᾶς ἰδὼν 975
 τοιοῖσδ' ἐπαίνοις οὐχὶ δεξιῶσεται;
 ἴδεσθε τῶδε τῶ κασιγνήτῳ, φίλοι,
 ᾧ τὸν πατρῶον οἶκον ἐξεσωσάτην,
 ᾧ τοῖσιν ἐχθροῖς εὖ βεβηκόσιν ποτὲ
 ψυχῆς ἀφειδήσαντε προὔστητην φόνου. 980
 τούτῳ φιλεῖν χρῆ, τῶδε χρῆ πάντα σέβειν.
 τῶδ' ἔν θ' ἑορταῖς ἔν τε πανδήμῳ πόλει
 τιμᾶν ἅπαντας οὐνεκ' ἀνδρείας χρεῶν. —
 τοιαῦτά τοι νῶ πᾶς τις ἐξερεῖ βροτῶν,

ζώσαιν θανούσαιν θ' ὥστε μὴ κλιπεῖν κλέος. 985
 ἀλλ', ὃ φίλη, πείσθητι, συμπόνει πατρί,
 σύγκαμν' ἀδελφῶ, παῦσον ἐκ κακῶν ἐμέ,
 παῦσον δὲ σαυτήν, τοῦτο γιγνώσκουσ', ὅτι
 ζῆν αἰσχροὺν αἰσχροῶς τοῖς καλῶς πεφυκόσιν.

Χ Ο Ρ Ο Σ.

ἐν τοῖς τοιούτοις ἐστὶν ἡ προμηθία 990
 καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος.

Χ Ρ Τ Σ Ο Θ Ε Μ Ι Σ.

καὶ πρὶν γε φωνεῖν, ὃ γυναῖκες, εἰ φρενῶν
 ἐτύγχαν' αὕτη μὴ κακῶν, ἐσώζετ' ἂν
 τὴν εὐλάβειαν, ὥσπερ οὐχὶ σώζεται.
 ποῖ γὰρ ποτ' ἐμβλέψασα, τοιοῦτον θρόσος 995
 αὐτῆ θ' ὀπλίζει, κάμ' ὑπηρετεῖν καλεῖς ;
 οὐκ εἰσορᾶς ; γυνὴ μὲν, οὐδ' ἀνὴρ ἔφυς,
 σθένεις δ' ἔλασσον τῶν ἐναντίων χερσί.
 δαίμων δὲ τοῖς μὲν εὐτυχῆς καθ' ἡμέραν,
 ἡμῖν δ' ἀπορρεῖ κἀπὶ μηδὲν ἔρχεται. 1000
 τίς οὖν, τοιοῦτον ἄνδρα βουλευῶν ἐλεῖν,
 ἄλυπος ἄτης ἐξαπαλλαχθήσεται ;
 ὄρα, κακῶς πράσσοντε μὴ μείζω κακὰ
 κτησώμεθ', εἴ τις τούσδ' ἀκούσεται λόγους.
 λύει γὰρ ἡμᾶς οὐδὲν οὐδ' ἐπωφελεῖ 1005
 βάξιν καλὴν λαβόντε δυσκλεῶς θανεῖν.
 οὐ γὰρ θανεῖν ἔχθιστον, ἀλλ' ὅταν θανεῖν
 χρῆζων τις εἶτα μηδὲ τοῦτ' ἔχη λαβεῖν.
 ἀλλ' ἀντιάζω, πρὶν πανωλέθρους τὸ πᾶν
 ἡμᾶς τ' ὀλέσθαι κάξερημῶσαι γένος, 1010

κατάσχεσ ὄργην. καὶ τὰ μὲν λελεγμένα
 ἄρρητ' ἐγὼ σοι κάτελῆ φυλάξομαι,
 αὐτὴ δὲ νοῦν σχῆς ἀλλὰ τῷ χρόνῳ ποτὲ,
 σθένουσα μηδὲν τοῖς κρατουῦσιν εἰκαθεῖν.

Χ Ο Ρ Ο Σ .

πέιθου. προνοίας οὐδὲν ἀνθρώποις ἔφν
 κέρδος λαβεῖν ἄμεινον, οὐδὲ νοῦ σοφοῦ.

1015

Η Λ Ε Κ Τ Ρ Α .

ἀπροσδόκητον οὐδὲν εἴρηκας· καλῶς δ'
 ἦδη σ' ἀπροῤῥήψουσαν ἀπηγγελλόμεν.
 ἀλλ' αὐτόχειρί μοι μόνη τε δραστήειον
 τοῦργον τόδ'· οὐ γὰρ δὴ κενόν γ' ἀφήσομεν. 1020

Χ Ρ Τ Σ Ο Θ Ε Μ Ι Σ .

φεῦ·

εἶθ' ὄφελος τοιάδε τὴν γνώμην πατρὸς
 θνήσκοντος εἶναι· πάντα γὰρ κατειργάσω.

Η Λ Ε Κ Τ Ρ Α .

ἀλλ' ἦν φύσιν γε, τὸν δὲ νοῦν ἦσσαν τότε.

Χ Ρ Τ Σ Ο Θ Ε Μ Ι Σ .

ἄσκει τοιαύτη νοῦν δι' αἰῶνος μένειν.

Η Λ Ε Κ Τ Ρ Α .

ὣς οὐχὶ συνδράσουσα νουθετεῖς τάδε.

1025

Χ Ρ Τ Σ Ο Θ Ε Μ Ι Σ .

εἰκὸς γὰρ ἐγχειροῦντα καὶ πράσσειν κακῶς.

Η Λ Ε Κ Τ Ρ Α .

ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ.

Χ Ρ Τ Σ Ο Θ Ε Μ Ι Σ .

ἀνέξομαι κλύουσα χῶταν εὔ λέγης.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐ ποτ' ἐξ ἐμοῦ γε μὴ πάθῃς τόδε.

ΧΡΥΣΟΘΕΜΙΣ.

μακρὸς τὸ κρῖναι ταῦτα γὰρ λοιπὸς χρόνος. 1030

ΗΛΕΚΤΡΑ.

ἄπελθε. σοὶ γὰρ ὠφέλησις οὐκ ἔνι.

ΧΡΥΣΟΘΕΜΙΣ.

ἔνεστιν· ἀλλὰ σοὶ μάθησις οὐ πάρα.

ΗΛΕΚΤΡΑ.

ἐλθοῦσα μητρὶ ταῦτα πάντ' ἔξειπε σῆ.

ΧΡΥΣΟΘΕΜΙΣ.

οὐδ' αὖ τοσοῦτον ἔχθος ἐχθαίρω σ' ἐγώ.

ΗΛΕΚΤΡΑ.

ἀλλ' οὖν ἐπίστω γ' οἷ μ' ἀτιμίας ἄγεις. 1035

ΧΡΥΣΟΘΕΜΙΣ.

ἀτιμίας μὲν οὐ, προμηθείας δέ σου.

ΗΛΕΚΤΡΑ.

τῷ σῷ δικαίῳ δῆτ' ἐπισπέσθαι με δεῖ;

ΧΡΥΣΟΘΕΜΙΣ.

ὅταν γὰρ εὐ φρονῆς, τόθ' ἠγήσει σὺ νῶν.

ΗΛΕΚΤΡΑ.

ἢ δεινὸν εὐ λέγουσαν ἐξαμαρτάνειν.

ΧΡΥΣΟΘΕΜΙΣ.

εἴρηκας ὀρθῶς ᾧ σὺ πρόσκεισαι κακῷ. 1040

ΗΛΕΚΤΡΑ.

τί δ' ; οὐ δοκῶ σοι ταῦτα σὺν δίκῃ λέγειν ;

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' ἔστιν ἔνθα χῆ δίκη βλάβην φέρει.

ΗΛΕΚΤΡΑ.

τούτοις ἐγὼ ζῆν τοῖς νόμοις οὐ βούλομαι.

Χ Ρ Υ Σ Ο Θ Ε Μ Ι Σ .

ἀλλ' εἰ ποιήσεις ταῦτ', ἐπαινέσεις ἐμέ.

Η Λ Ε Κ Τ Ρ Α .

καὶ μὴν ποιήσω γ', οὐδὲν ἐκπλαγεῖσά σε. 1045

Χ Ρ Υ Σ Ο Θ Ε Μ Ι Σ .

καὶ τοῦτ' ἀληθές, οὐδὲ βουλεύσει πάλιν ;

Η Λ Ε Κ Τ Ρ Α .

βουλῆς γὰρ οὐδὲν ἔστιν ἔχθιον κακῆς.

Χ Ρ Υ Σ Ο Θ Ε Μ Ι Σ .

φρονεῖν ἔοικας οὐδὲν ὧν ἐγὼ λέγω.

Η Λ Ε Κ Τ Ρ Α .

πάλαι δέδοκται ταῦτα, κοῦ νεωστί μοι.

Χ Ρ Υ Σ Ο Θ Ε Μ Ι Σ .

ἄπειμι τοίνυν. οὔτε γὰρ σὺ τᾶμ' ἔπη 1050
τολμᾶς ἐπαινεῖν, οὔτ' ἐγὼ τοὺς σοὺς τρόπους.

Η Λ Ε Κ Τ Ρ Α .

ἀλλ' εἴσιθ'. οὐ σοι μὴ μεθένομαί ποτε,
οὐδ' ἦν σφόδρ' ἰμείρουσα τυγχάνης · ἐπεὶ
πολλῆς ἀνοίας καὶ τὸ θηρᾶσθαι κενά.

Χ Ρ Υ Σ Ο Θ Ε Μ Ι Σ .

ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι 1055
φρονεῖν, φρόνει τοιαῦθ'. ὅταν γὰρ ἐν κακοῖς
ἤδη βεβήκης, τᾶμ' ἐπαινέσεις ἔπη.

Χ Ο Ρ Ο Σ .

τί τοὺς ἄνωθεν φρονιμωτάτους οἰωνοὺς
ἔσορώμενοι τροφᾶς κηδομένους ἀφ' ὧν τε βλάστω-
σιν ἀφ' ὧν τ' ὄνασιν εὖρωσι, τὰδ' οὐκ ἐπ' ἴσας
τελοῦμεν ; 1061

ἀλλ', οὐ τὰν Διὸς ἀστραπὰν
καὶ τὰν οὐρανίαν Θέμιν,
δαρὸν οὐκ ἀπόνητοι. 1065

ᾧ χθονία βροτοῖσι φάμα, κατὰ μοι βόασον οἰκτρὰν
ὅπα τοῖς ἔνερθ' Ἀτρεΐδαις, ἀχόρευτα φέρουσ'
ὄνειδη·

ὅτι σφὶν ἤδη τὰ μὲν ἐκ δόμων νοσεῖ,* 1070
τὰ δὲ πρὸς τέκνων διπλῆ φύλοπις οὐκ ἔτ' ἐξι-
σοῦται

φιλοτασίῳ διαίτῃ. πρόδοτος δὲ μόνα σαλεύει
Ἥλέκτρα, τὸν αἰεὶ πατρὸς 1075

δειλαία στενάχουσ', ὅπως
ἅ πάνδυρτος ἀηδῶν,
οὔτε τι τοῦ θανεῖν προμηθῆς, τό τε μὴ βλέπειν
ἑτοίμα,

διδύμαν ἑλοῦσ' Ἑρινύν. τίς ἂν εὐπατρις ᾧδε
βλάστοι ; 1080

οὐδεὶς τῶν ἀγαθῶν γὰρ,
ζῶν κακῶς, εὐκλειαν αἰσχῦναι θέλει
νώνυμος, ᾧ παῖ παῖ, 1084

ὡς καὶ σὺ πάγκλαυτον αἰῶνα κοινὸν εἶλον,
τὸ μὴ καλὸν καθοπλίσασα, δύο φέρειν ἐν ἐνὶ λόγῳ,
σοφὰ τ' ἀρίστα τε παῖς κεκληῆσθαι.

ζῆφῆς μοι καθύπερθεν 1090

χειρὶ καὶ πλούτῳ τεῶν ἐχθρῶν, ὅσον
νῦν ὑπόχειρ ναίεις·

ἐπεὶ σ' ἐφεύρηκα μοίρα μὲν οὐκ ἐν ἐσθλαῖ

βεβῶσαν · ἀ δὲ μέγιστ' ἔβλαστε νόμιμα, τῶνδε
φερομένην 1095

ἄριστα τᾶ Ζηνὸς εὐσεβεία. 1097

Ο Ρ Ε Σ Τ Η Σ .

ἄρ', ὦ γυναῖκες, ὀρθά τ' εἰσηκούσαμεν,
ὀρθῶς δ' ὁδοιποροῦμεν ἔνθα χρῆζομεν ;

Χ Ο Ρ Ο Σ .

τί δ' ἐξερευνᾶς, καὶ τί βουλευθεὶς πάρει ; 1100

Ο Ρ Ε Σ Τ Η Σ .

Αἴγισθον ἔνθ' ὤκηκεν ἱστορῶ πάλαι.

Χ Ο Ρ Ο Σ .

ἀλλ' εὖ θ' ἰκάνεις, χῶ φράσας ἀζήμιος.

Ο Ρ Ε Σ Τ Η Σ .

τίς οὖν ἂν ὑμῶν τοῖς ἔσω φράσειεν ἂν
ἡμῶν ποθεινὴν κοινόπουν παρουσίαν ;

Χ Ο Ρ Ο Σ .

ἦδ', εἰ τὸν ἀγχιστόν γε κηρύσσειν χρεῶν. 1105

Ο Ρ Ε Σ Τ Η Σ .

ἴθ', ὦ γύναι, δήλωσον εἰσελθοῦσ', ὅτι
Φωκῆς ματεύουσ' ἄνδρες Αἴγισθόν τινες.

Η Δ Ε Κ Τ Ρ Α .

οἴμοι τάλαιν', οὐ δὴ ποθ' ἦς ἠκούσαμεν
φήμης φέροντες ἐμφανῆ τεκμήρια ;

Ο Ρ Ε Σ Τ Η Σ .

οὐκ οἶδα τὴν σὴν κληδόν' · ἀλλὰ μοι γέρων 1110
ἐφεῖτ' Ὀρέστου Στρόφιος ἀγγεῖλαι πέρι.

Η Δ Ε Κ Τ Ρ Α .

τί δ' ἔστιν, ὦ ξέν' ; ὡς μ' ὑπέρχεται φόβος.

Ο Ρ Ε Σ Τ Η Σ .

φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ

τεύχει θανόντος, ὡς ὄρα's, κομίζομεν.

ΗΛΕΚΤΡΑ.

οὐ γὰρ τάλαινα, τοῦτ' ἐκεῖν' ἤδη σαφές·
πρόχειρον ἄχθος, ὡς ἔοικε, δέρομαι.

1115

ΟΡΕΣΤΗΣ.

εἵπερ τι κλαίεις τῶν Ὀρεστείων κακῶν,
τόδ' ἄγγος ἴσθι σῶμα τοῦκείνου στέγον.

ΗΛΕΚΤΡΑ.

ᾧ ξεῖνε, δός νυν πρὸς θεῶν, εἵπερ τόδε
κέκευθεν αὐτὸν τεύχος, εἰς χεῖρας λαβεῖν,
ὅπως ἐμαντήν καὶ γένος τὸ πᾶν ὁμοῦ
ξὺν τῆδε κλαύσω ἀποδύρωμαι σποδῶ.

1120

ΟΡΕΣΤΗΣ.

δόθ', ἥτις ἐστὶ, προσφέροντες. οὐ γὰρ ὡς
ἐν δυσμενείᾳ γ' οὐσ' ἐπαιτεῖται τάδε,
ἀλλ' ἢ φίλων τις, ἢ πρὸς αἵματος φύσιν.

1125

ΗΛΕΚΤΡΑ.

ᾧ φιλτάτου μνημεῖον ἀνθρώπων ἐμοὶ
ψυχῆς Ὀρέστου λοιπὸν, ὡς σ' ἀπ' ἐλπίδων
οὐχ ᾧνπερ ἐξέπεμπον εἰσεδεξάμην.
νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν,
δόμων δέ σ', ᾧ παῖ, λαμπρὸν ἐξέπεμψ' ἐγώ.
ὡς ᾧφελον πάροιθεν ἐκλιπεῖν βίον,
πρὶν ἐς ξένην σε γαῖαν ἐκπέμψαι, χεροῖν
κλέψασα ταῖνδε, κἀνασώσασθαι φόνου,
ὅπως θανὼν ἐκείσθ' τῆ τόθ' ἡμέρα,
τύμβου πατρός σου κοινὸν εἰληχῶς μέρος.
νῦν δ' ἐκτὸς οἴκων ἀπὶ γῆς ἄλλης φυγὰς

1130

1135

κακῶς ἀπώλου, σῆς κασιγνήτης δίχα ·
 κοῦτ' ἐν φίλαισι χερσὶν ἢ τάλαιν' ἐγὼ
 λουτροῖς ἐκόσμησ', οὔτε παμφλέκτου πυρὸς
 ἀνειλόμην, ὡς εἰκὸς, ἄθλιον βάρος. 1140
 ἀλλ' ἐν ξέναισι χερσὶ κηδευθεὶς τάλας
 σμικρὸς προσήκεις ὄγκος ἐν σμικρῷ κύτει.
 οἴμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς
 ἀνωφελήτου, τὴν ἐγὼ θάμ' ἀμφὶ σοὶ
 πόνῳ γλυκεῖ παρέσχον. οὔτε γὰρ ποτε 1145
 μητρὸς σύ γ' ἦσθα μᾶλλον ἢ κάμου φίλος,
 οὔθ' οἱ κατ' οἶκον ἦσαν, ἀλλ' ἐγὼ τροφός ·
 ἐγὼ δ' ἀδελφῆ σοὶ προσηυδώμην αἰεὶ.
 νῦν δ' ἐκλέλοιπε ταῦτ' ἐν ἡμέρᾳ μιᾷ
 θανόντα σὺν σοί. πάντα γὰρ συναρπάσας, 1150
 θύελλ' ὄπως, βέβηκας. οἴχεται πατήρ ·
 τέθνηκ' ἐγὼ σοὶ φροῦδος αὐτὸς εἶ θανῶν ·
 γελῶσι δ' ἐχθροί · μαίνεται δ' ὑφ' ἠδονῆς
 μήτηρ ἀμήτωρ, ἧς ἐμοὶ σὺ πολλάκις
 φήμας λάθρα προὔπεμπες, ὡς φανούμενος 1155
 τιμωρὸς αὐτός. ἀλλὰ ταῦθ' ὁ δυστυχῆς
 δαίμων ὁ σός τε κάμὸς ἐξαφείλετο,
 ὃς σ' ᾤδέ μοι προὔπεμψεν, ἀντὶ φιλτάτης
 μορφῆς σποδόν τε καὶ σκιὰν ἀνωφελῆ.
 οἴμοι μοι. 1160
 ᾧ δέμας οἰκτρόν. φεῦ φεῦ.
 ᾧ δεινοτάτας, οἴμοι μοι,
 πεμφθεὶς κελεύθους, φίλταθ', ὡς μ' ἀπώλεσας ·
 ἀπώλεσας δῆτ', ᾧ κασίγνητον κάρσα.

τοιγὰρ σὺ δέξαι μ' ἔς τὸ σὸν τόδε στέγος, 1165
 τὴν μηδὲν εἰς τὸ μηδὲν, ὥς σὺν σοὶ κάτω
 ναίω τὸ λοιπόν. καὶ γὰρ ἡνίκ' ἦσθ' ἄνω,
 ξὺν σοὶ μετεῖχον τῶν ἴσων· καὶ νῦν ποθῶ
 τοῦ σοῦ θανούσα μὴ ἴπολείπεσθαι τάφου,
 τοὺς γὰρ θανόντας οὐχ ὄρω λυπουμένους. 1170

Χ Ο Ρ Ο Σ.

θνητοῦ πέφυκας πατρὸς, Ἡλέκτρα, φρόνει·
 θνητὸς δ' Ὀρέστης· ὥστε μὴ λίαν στένε.
 πᾶσιν γὰρ ἡμῖν τοῦτ' ὀφείλεται παθεῖν.

Ο Ρ Ε Σ Τ Η Σ.

φεῦ φεῦ. τί λέξω; ποῖ λόγων ἀμηχανῶν
 ἔλθω; κρατεῖν γὰρ οὐκ ἔτι γλώσσης σθένω. 1175

Η Λ Ε Κ Τ Ρ Α.

τί δ' ἔσχες ἄλγος; πρὸς τί τοῦτ' εἰπὼν κυρεῖς;

Ο Ρ Ε Σ Τ Η Σ.

ἦ σὸν τὸ κλεινὸν εἶδος Ἡλέκτρας τόδε;

Η Λ Ε Κ Τ Ρ Α.

τόδ' ἔστ' ἐκεῖνο, καὶ μάλ' ἀθλίως ἔχον.

Ο Ρ Ε Σ Τ Η Σ.

οἷμοι ταλαίνης ἄρα τῆσδε συμφορᾶς.

Η Λ Ε Κ Τ Ρ Α.

τί δή ποτ', ὦ ξέν', ἀμφ' ἐμοὶ στένεις τάδε; 1180

Ο Ρ Ε Σ Τ Η Σ.

ὦ σῶμ' ἀτίμως καὶ θύεως ἐφθαρμένον.

Η Λ Ε Κ Τ Ρ Α.

οὔτοι ποτ' ἄλλην ἢ ἄ μὲ δυσφημεῖς, ξένε.

Ο Ρ Ε Σ Τ Η Σ.

φεῦ τῆς ἀνύμφου δυσμόρου τε σῆς τροφῆς.

ΗΛΕΚΤΡΑ.

τί δή ποτ', ὦ ξέν', ὦδ' ἐπισκοπῶν στένεις ;

ΟΡΕΣΤΗΣ.

ὡς οὐκ ἄρ' ἤδη τῶν ἐμῶν οὐδὲν κακῶν.

1185

ΗΛΕΚΤΡΑ.

ἐν τῷ διέγνωσ τοῦτο τῶν εἰρημένων ;

ΟΡΕΣΤΗΣ.

ὄρῶν σε πολλοῖς ἐμπρέπουσαν ἄλγεσιν.

ΗΛΕΚΤΡΑ.

καὶ μὴν ὄρῳ γε παῦρα τῶν ἐμῶν κακῶν.

ΟΡΕΣΤΗΣ.

καὶ πῶς γένοιτ' ἂν τῶνδ' ἔτ' ἐχθίῳ βλέπειν ;

ΗΛΕΚΤΡΑ.

ὀθούνεκ' εἰμὶ τοῖς φονεῦσι σύντροφος.

1190

ΟΡΕΣΤΗΣ.

τοῖς τοῦ ; πόθεν τοῦτ' ἐξεσήμηνας κακόν ;

ΗΛΕΚΤΡΑ.

τοῖς πατρός. εἶτα τοῖσδε δουλεύω βία.

ΟΡΕΣΤΗΣ.

τίς γάρ σ' ἀνάγκη τῆδε προτρέπει βροτῶν ;

ΗΛΕΚΤΡΑ.

μητηρ καλεῖται · μητρὶ δ' οὐδὲν ἐξισοῖ.

ΟΡΕΣΤΗΣ.

τί δρῶσα ; πότερα χερσὶν, ἢ λύμῃ βίου ;

1195

ΗΛΕΚΤΡΑ.

καὶ χερσὶ καὶ λύμαισι καὶ πᾶσιν κακοῖς.

ΟΡΕΣΤΗΣ.

οὐδ' οὐπαρήξων οὐδ' ὁ κωλύσων πάρα ;

ΗΛΕΚΤΡΑ.

οὐ δῆθ'. ὅς ἦν γάρ μοι σὺ προὔθηκας σποδόν.

ΟΡΕΣΤΗΣ.

ὦ δύσποτμ', ὡς ὄρων σ' ἐποικτιέρω πάλαι.

ΗΛΕΚΤΡΑ.

μόνος βροτῶν νυν ἴσθ' ἐποικτιέρας ποτέ.

1200

ΟΡΕΣΤΗΣ.

μόνος γὰρ ἦκω τοῖσι σοῖς ἀλγῶν κακοῖς.

ΗΛΕΚΤΡΑ.

οὐ δὴ ποθ' ἡμῖν ξυγγενῆς ἦκεις ποθέν ;

ΟΡΕΣΤΗΣ.

ἐγὼ φράσαιμ' ἄν, εἰ τὸ τῶνδ' εὖνουν πάρα.

ΗΛΕΚΤΡΑ.

ἀλλ' ἐστὶν εὖνουν, ὥστε πρὸς πιστὰς ἐρεῖς.

ΟΡΕΣΤΗΣ.

μέθες τόδ' ἄγγος νῦν, ὅπως τὸ πᾶν μάθης.

1205

ΗΛΕΚΤΡΑ.

μὴ δῆτα, πρὸς θεῶν, τοῦτό μ' ἐργάση, ξένε.

ΟΡΕΣΤΗΣ.

πείθου λέγοντι κούχ ἀμαρτήσει ποτέ.

ΗΛΕΚΤΡΑ.

μὴ, πρὸς γενείου, μὴ 'ξέλη τὰ φίλιατα.

ΟΡΕΣΤΗΣ.

οὗ φημ' ἐάσειν.

ΗΛΕΚΤΡΑ.

ὦ τάλαιν' ἐγὼ σέθεν,

'Ορέεστα, τῆς σῆς εἰ στερήσομαι ταφῆς.

1210

ΟΡΕΣΤΗΣ.

εὖφημα φώνει. πρὸς δίκης γὰρ οὐ στένεις.

ΗΛΕΚΤΡΑ.

πῶς τὸν θανόντι' ἀδελφὸν οὐ δίκη στένω ;

ΟΡΕΣΤΗΣ.

οὐ σοι προσήκει τήνδε προσφωνεῖν φάτιν.

ΗΛΕΚΤΡΑ.

οὕτως ἄτιμός εἰμι τοῦ τεθνηκότος ;

ΟΡΕΣΤΗΣ.

ἄτιμος οὐδενὸς σύ · τοῦτο δ' οὐχὶ σόν.

1215

ΗΛΕΚΤΡΑ.

εἶπερ γ' Ὀρέστου σώμα βασιτάζω τόδε.

ΟΡΕΣΤΗΣ.

ἀλλ' οὐκ Ὀρέστου, πλὴν λόγῳ γ' ἠσκημένον.

ΗΛΕΚΤΡΑ.

ποῦ δ' ἔστ' ἐκείνου τοῦ ταλαιπώρου τάφος ;

ΟΡΕΣΤΗΣ.

οὐκ ἔστι. τοῦ γὰρ ζῶντος οὐκ ἔστιν τάφος.

ΗΛΕΚΤΡΑ.

πῶς εἶπας, ὦ παῖ ;

ΟΡΕΣΤΗΣ.

ψεῦδος οὐδὲν ὦν λέγω.

1220

ΗΛΕΚΤΡΑ.

ἦ ζῆ γὰρ ἀνὴρ ;

ΟΡΕΣΤΗΣ.

εἶπερ ἔμψυχός γ' ἐγώ.

ΗΛΕΚΤΡΑ.

ἦ γὰρ σὺ κεῖνος ;

ΟΡΕΣΤΗΣ.

τήνδε προσβλέψασά μου

σφραγιδα πατρὸς, ἔκμαθ' εἰ σαφῆ λέγω.

ΗΛΕΚΤΡΑ.

ὦ φίλιτατον φῶς.

ΟΡΕΣΤΗΣ.

φίλιτατον, συμμαρτυρῶ.

ΗΛΕΚΤΡΑ.

ὦ φθέγμ', ἀφίκου ;

ΟΡΕΣΤΗΣ.

μηκέτ' ἄλλοθεν πύθη. 1225

ΗΛΕΚΤΡΑ.

ἔχω σε χερσίν ;

ΟΡΕΣΤΗΣ.

ὡς τὰ λοιπ' ἔχοις αἰεί.

ΗΛΕΚΤΡΑ.

ὦ φίλιταται γυναῖκες, ὦ πολίτιδες,
 ὄρᾳτ' Ὀρέστην τόνδε, μηχαναῖσι μὲν
 θανόντα, νῦν δὲ μηχαναῖς σεσωσμένον.

ΧΟΡΟΣ.

ὄρῶμεν, ὦ παῖ, καὶ πῖ συμφοραῖσί μοι
 γεγηθὸς ἔρπει δάκρυον ὀμμάτων ἀπο. 1230

ΗΛΕΚΤΡΑ.

ἰὼ γοναί,

γοναί σωμάτων ἔμοι φιλιτάτων,

ἔμόλετ' ἀρτίως,

ἔφεύρετ', ἤλθετ', εἶδεθ' οὐς ἐχρηΐζετε. 1235

ΟΡΕΣΤΗΣ.

πάρεσμεν · ἀλλὰ σῖγ' ἔχουσα πρόσμενε.

ΗΛΕΚΤΡΑ.

τί δ' ἔστιν ;

ΟΡΕΣΤΗΣ.

σιγαῖν ἄμεινον, μή τις ἔνδοθεν κλύη.

1232 — 1252. = 1253 — 1272.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐ τὰν Ἄρτεμιν
τὰν αἰὲν ἀδμήταν,
τόδε μὲν οὐ ποτ' ἀξιώσω τρέσαι
περισσὸν ἄχθος ἔνδον γυναικῶν ὄν ἀεί. 1240

ΟΡΕΣΤΗΣ.

ὄρα γε μὲν τοι, κὰν γυναιξὶν ὡς Ἄρης
ἔνεστιν· εὖ δ' ἔξοισθα πειραθειῶσά που.

ΗΛΕΚΤΡΑ.

ὄτοτοτοτοῖ τοτοῖ, 1245
ἀνέφελον ἐπέβαλες, οὐ ποτε καταλύσιμον,
οὐδέ ποτε λησόμενον, ἀμέτερον
οἶον ἔφνυ, κακόν. 1250

ΟΡΕΣΤΗΣ.

ἔξοιδα καὶ ταῦτ'· ἀλλ' ὅταν παρουσία
φράζῃ, τότε ἔργων τῶνδε μεμνηῆσθαι χρεῶν.

ΗΛΕΚΤΡΑ.

ὁ πᾶς ἔμοι
ὁ πᾶς ἂν πρέποι παρῶν ἐννέπειν
τάδε δίκαια χρόνος. 1255
μόλις γὰρ ἔσχον νῦν ἐλεύθερον στόμα.

ΟΡΕΣΤΗΣ.

ξύμφημι καγῶ. τοιγαροῦν σῶζου τόδε.

ΗΛΕΚΤΡΑ.

τί δρῶσα ;

ΟΡΕΣΤΗΣ.

οὐ μὴ ᾿στι καιρὸς, μὴ μακρὰν βούλου λέγειν.

ΗΛΕΚΤΡΑ.

τίς οὖν ἂν ἀξίαν 1260

γε, σοῦ πεφηνότος,
 μεταβάλοιτ' ἄν ὧδε σιγὰν λόγων ;
 ἐπεὶ σε νῦν ἀφρόστως ἀέλπτως τ' ἐσεῖδον.

Ο Ρ Ε Σ Τ Η Σ .

τότ' εἶδες, ὅτε θεοί μ' ἐπώτρυναν μολεῖν
 * * * *

Η Λ Ε Κ Τ Ρ Α .

ἔφρασας ὑπερτέραν 1265
 τᾶς πάρος ἔτι χάριτος, εἴ σε θεὸς ἐπόρισεν
 ἀμέτερα πρὸς μέλαθρα· δαιμόνιον
 αὐτὸ τίθημ' ἐγώ. 1270

Ο Ρ Ε Σ Τ Η Σ .

τὰ μὲν σ' ὀκνῶ χαίρουσαν εἰργαθεῖν, τὰ δὲ
 δέδοικα λίαν ἠδονῆν νικωμένην.

Η Λ Ε Κ Τ Ρ Α .

ἰὼ χρόνῳ μακροῦ φιλιάταν
 ὁδὸν ἐπαξιώσας ὧδέ μοι φανῆναι,
 μή τί με, πολύπονον ὧδ' ἰδῶν 1275

Ο Ρ Ε Σ Τ Η Σ .

τί μὴ ποιήσω ;

Η Λ Ε Κ Τ Ρ Α .

μή μ' ἀποστερήσης
 τῶν σῶν προσώπων ἠδονὰν μεθέσθαι.

Ο Ρ Ε Σ Τ Η Σ .

ἦ κάρτα καὶν ἄλλοισι θυμοίμην ἰδῶν.

Η Λ Ε Κ Τ Ρ Α .

ξυναινεῖς ;

Ο Ρ Ε Σ Τ Η Σ .

τί μὴν οὐ ; 1280

ΗΛΕΚΤΡΑ.

ὦ φίλαι, ἔκλυον ἂν ἐγὼ οὐδ' ἂν ἤλπισ' αὐδάν.
 ἔσχον ὄργαν
 ἀναυδον, οὐδὲ σὺν βοᾷ κλύουσα
 τάλαινα. νῦν δ' ἔχω σε· προῦφάνης δὲ 1285
 φιλιτάταν ἔχων πρόσοψιν,
 ἄς ἐγὼ οὐδ' ἂν ἐν κακοῖς λαθοίμαν.

ΟΡΕΣΤΗΣ.

τὰ μὲν περισσεύοντα τῶν λόγων ἄφες,
 καὶ μήτε μήτηρ ὡς κακὴ δίδασκέ με,
 μήθ' ὡς πατρώαν κτῆσιν Αἴγισθος δόμων 1290
 ἀντλεῖ, τὰ δ' ἐκχεῖ, τὰ δὲ διασπείρει μάτην.
 χρόνου γὰρ ἂν σοι καιρὸν ἐξείργοι λόγος.
 ἂ δ' ἀρμόσει μοι τῷ παρόντι νῦν χρόνω
 σήμαιν', ὅπου φανέντες ἢ κεκρυμμένοι
 γελῶντας ἐχθροὺς παύσομεν τῇ νῦν ὁδῷ. 1295
 οὕτως δ', ὅπως μήτηρ σε μὴ πηγνώσεται
 παιδρῶ πρόσωπῳ, νῶν ἐπελθόντοιιν δόμους·
 ἀλλ' ὡς ἐπ' ἄτη τῇ μάτην λελεγμένη
 στέναζ'· ὅταν γὰρ εὐτυχήσωμεν, τότε
 χαίρειν παρέσται καὶ γελᾶν ἔλευθέρως. 1300

ΗΛΕΚΤΡΑ.

ἀλλ', ὦ κασίγνηθ', ὦδ' ὅπως καὶ σοὶ φίλον,
 καὶ τοῦμόν' ἔσται τῆδ'· ἐπεὶ τὰς ἡδονὰς,
 πρὸς σοῦ λαβοῦσα, κούκ ἐμας, ἐκτησάμην.
 κούδ' ἂν σε λυπήσασα βουλοίμην βραχὺ
 αὐτὴ μέγ' εὐρεῖν κέρδος. οὐ γὰρ ἂν καλῶς 1305
 ὑπηρετοίην τῷ παρόντι δαίμονι.

ἀλλ' οἶσθα μὲν τὰνθένδε, πῶς γὰρ οὐ; κλύων
 ὀθούνεκ' Αἴγισθος μὲν οὐ κατὰ στέγας,
 μήτηρ δ' ἐν οἴκοις· ἦν σὺ μὴ δείσης ποθ', ὥς
 γέλωτι φαιδρὸν τοῦμὸν ὄψεται κάρα. 1310

μῖσός τε γὰρ παλαιὸν ἐντέτηκέ μοι,
 κἀπεὶ σ' ἐσεῖδον, οὐ ποτ' ἐκλήξω χαρᾶς
 δακρυρῶροοῦσα. πῶς γὰρ ἂν λήξαιμ' ἐγὼ,
 ἦτις μιᾶ σε τῆδ' ὁδῶ θανόντα τε
 καὶ ζῶντ' ἐσεῖδον; εἴργασαι δέ μ' ἄσκοπα· 1315

ὥστ' εἰ πατήρ μοι ζῶν ἴκοιτο, μηκέτ' ἂν
 τέρας νομίζειν αὐτὸ, πιστεύειν δ' ὄρᾶν.
 ὅτ' οὖν τοιαύτην ἡμῖν ἐξήκεισ ὁδὸν,
 ἄρχ' αὐτὸς ὧς σοι θυμός. ὥς ἐγὼ μόνη
 οὐκ ἂν δυοῖν ἡμαρτον· ἦ γὰρ ἂν καλῶς 1320
 ἔσωσ' ἐμαυτήν, ἦ καλῶς ἀπωλόμην.

ΧΟΡΟΣ.

σιγᾶν ἐπήνεσ'· ὥς ἐπ' ἐξόδῳ κλύω
 τῶν ἐνδοθεν χωροῦντος.

ΗΛΕΚΤΡΑ.

εἴσιτ', ὦ ξένοι,
 ἄλλως τε καὶ φέροντες οἷ' ἂν οὔτε τις
 δόμων ἀπώσαιτ', οὔτ' ἂν ἠσθείη λαβῶν. 1325

ΠΑΙΔΑΓΩΓΟΣ.

ὦ πλεῖστα μῶροι καὶ φρενῶν τητώμενοι,
 πότερα παρ' οὐδὲν τοῦ βίου κήδεσθ' ἔτι,
 ἢ νοῦς ἐνεστιν οὔτις ὑμῖν ἐγγενῆς,
 ὅτ' οὐ παρ' αὐτοῖς, ἀλλ' ἐν αὐτοῖσιν κακοῖς
 τοῖσιν μεγίστοις ὄντες οὐ γινώσκετε; 1330

ἀλλ' εἰ σταθμοῖσι τοῖσδε μὴ ἔκρουν ἐγὼ
 πάλαι φυλάσσω, ἦν ἂν ὑμῖν ἐν δόμοις
 τὰ δρώμεν' ὑμῶν πρόσθεν ἢ τὰ σώματα ·
 νῦν δ' εὐλάβειαν τῶνδε προὔθεμην ἐγώ.
 καὶ νῦν, ἀπαλλαχθέντε τῶν μακρῶν λόγων 1335
 καὶ τῆς ἀπλήστου τῆσδε σὺν χαρᾷ βοῆς,
 εἴσω παρέλθεθ', ὡς τὸ μὲν μέλλειν κακὸν
 ἐν τοῖς τοιούτοις ἔστ', ἀπηλλάχθαι δ' ἀκμῆ.

ΟΡΕΣΤΗΣ.

πῶς οὖν ἔχει τὰν τεῦθεν εἰσιόντι μοι ;

ΠΑΙΔΑΓΩΓΟΣ.

καλῶς. ὑπάρχει γὰρ σε μὴ γνῶναί τινα. 1340

ΟΡΕΣΤΗΣ.

ἤγγειλας, ὡς ἔοικεν, ὡς τεθνηκότα.

ΠΑΙΔΑΓΩΓΟΣ.

εἷς τῶν ἐν Ἄιδου μάνθαν' ἐνθάδ' ὧν ἀνήρ.

ΟΡΕΣΤΗΣ.

χαίρουσιν οὖν τούτοισιν ; ἢ τίνες λόγοι ;

ΠΑΙΔΑΓΩΓΟΣ.

τελουμένων, εἴποιμ' ἄν· ὡς δὲ νῦν ἔχει,
 καλῶς τὰ κείνων πάντα, καὶ τὰ μὴ καλῶς. 1345

ΗΛΕΚΤΡΑ.

τίς οὗτός ἐστ', ἀδελφέ ; πρὸς θεῶν φράσον.

ΟΡΕΣΤΗΣ.

οὐχὶ ξυνίης ;

ΗΛΕΚΤΡΑ.

οὐδέ γ' ἐς θυμὸν φέρω.

ΟΡΕΣΤΗΣ.

οὐκ οἶσθ' ὅτ' μ' ἔδωκας εἰς χέρας ποτέ ;

ΗΛΕΚΤΡΑ.

ποίῳ ; τί φωνεῖς ;

ΟΡΕΣΤΗΣ.

οὗ τὸ Φωκέων πέδον
ὑπεξεπέμφθην, σῆ προμηθία, χεροῖν. 1350

ΗΛΕΚΤΡΑ.

ἦ κείνος οὗτος, ὃν ποτ' ἐκ πολλῶν ἐγὼ
μόνον προσεῦρον πιστὸν ἐν πατρὸς φόνῳ ;

ΟΡΕΣΤΗΣ.

ὄδ' ἐστί. μή μ' ἔλεγγε πλείοσιν λόγοις.

ΗΛΕΚΤΡΑ.

ὦ φίλτατον φῶς, ὦ μόνος σωτήρ δόμων
'Αγαμέμνονος, πῶς ἦλθες ; ἦ σὺ κείνος εἶ, 1355
ὃς τόνδε καμ' ἔσωσας ἐκ πολλῶν πόνων ;

ὦ φίλταται μὲν χεῖρες, ἠδιστόν δ' ἔχων
ποδῶν ὑπηρέτημα, πῶς οὕτω πάλαι
ξυνών μ' ἔληθες οὐδ' ἔφαινες ; ἀλλά με
λόγοις ἀπώλλυς, ἔργ' ἔχων ἠδιστ' ἐμοί. 1360

χαῖρ', ὦ πάτερ · πατέρα γὰρ εἰσορᾶν δοκῶ ·
χαῖρ' · ἴσθι δ' ὡς μάλιστά σ' ἀνθρώπων ἐγὼ
ἠχθηρα ἀφίλησ' ἐν ἡμέρᾳ μιᾷ.

ΠΑΙΔΑΓΩΓΟΣ.

ἀρκεῖν δοκεῖ μοι. τοὺς γὰρ ἐν μέσῳ λόγους,
πολλαὶ κυκλοῦσι νύκτες ἡμέραι τ' ἴσαι, 1365
αἱ ταῦτά σοι δεῖξουσιν, 'Ηλέκτρα, σαφῆ·
σφῶν δ' ἐννέπω γῶ τοῖν παρεστώτων, ὅτι
νῦν καιρὸς ἔρδειν · νῦν Κλυταιμνήστρα μόνη ·
νῦν οὗτις ἀνδρῶν ἔνδον · εἰ δ' ἐφέξεται,

φροντίζεθ' ὡς τούτοις τε καὶ σοφωτέροις
ἄλλοισι τούτων πλείοσιν μαχούμενοι. 1370

ΟΡΕΣΤΗΣ.

οὐκ ἂν μακρῶν ἔθ' ἡμῖν οὐδὲν ἂν λόγων,
Πυλάδῃ, τόδ' εἶη τοῦργον, ἀλλ' ὅσον τάχος
χωρεῖν ἔσω, πατρῶα προσκύσανθ' ἔδη
θεῶν, ὅσοιπερ πρόπυλα ναίουσιν τάδε. 1375

ΗΛΕΚΤΡΑ.

ἄναξ Ἦ Ἀπολλον, ἴλεως αὐτοῖν κλύε,
ἔμοῦ τε πρὸς τούτοισιν, ἢ σε πολλὰ δὴ,
ἄφ' ὧν ἔχοιμι, λιπαρεῖ προὔστην χερσί.
νῦν δ', ὦ Δύκει' Ἦ Ἀπολλον, ἐξ οἴων ἔχω,
αἰτῶ, προπιτνῶ, λίσσομαι, γενοῦ πρόφρων 1380
ἡμῖν ἀρωγὸς τῶνδε τῶν βουλευμάτων,
καὶ δεῖξον ἀνθρώποισι τὰπιτίμια
τῆς δυσσεβείας οἷα δωροῦνται θεοί.

ΧΟΡΟΣ.

ἴδεθ' ὅπη προνέμεται
τὸ δυσέριστον αἶμα φυσῶν Ἦ Ἀρης. 1385
βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι
μετάδρομοι κακῶν πανουργημάτων
ἄφυκτοι κύνες,
ὥστ' οὐ μακρὰν ἔτ' ἀμμένει
τοῦμὸν φρενῶν ὄνειρον αἰωρούμενον. 1390
παράγεται γὰρ ἐνέρων
δολιόπους ἀρωγὸς εἴσω στέγας,
ἀρχαίοπλουτα πατρὸς εἰς ἐδώλια,

νεακόνητον αἶμα χειροῖν ἔχων

ὁ Μαίας δὲ παῖς

1395

Ἐρμῆς σφ' ἄγει, δόλον σκότω

κρύψας, πρὸς αὐτὸ τέρμα, κούκ' ἔτ' ἀμμένει.

ΗΛΕΚΤΡΑ.

ὦ φίλταται γυναιῖκες, ἄνδρες αὐτίκα

τελουῦσι τοῦργον · ἀλλὰ σῖγα πρόσμενε.

ΧΟΡΟΣ.

πῶς δῆ; τί νῦν πράσσουσιν;

ΗΛΕΚΤΡΑ.

ἢ μὲν ἔς τάφον 1400

λέβητα κοσμεῖ, τῷ δ' ἐφέστατον πέλας.

ΧΟΡΟΣ.

σὺ δ' ἔκτος ἦξας πρὸς τί;

ΗΛΕΚΤΡΑ.

φρουρήσουσ', ὅπως

Αἴγισθος ἡμᾶς μὴ λάθῃ μολῶν ἔσω.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

αἰαῖ. ἰὼ στέγαι

φίλων ἔρημοι, τῶν δ' ἀπολλύντων πλέα.

1405

ΗΛΕΚΤΡΑ.

βοᾷ τις ἔνδον. οὐκ ἀκούετ', ὦ φίλαι;

ΧΟΡΟΣ.

ἤκουσ' ἀνήκουστα δύστανος, ὥστε φριξαι.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

οἴμοι τάλαιν' · Αἴγισθε, ποῦ ποτ' ὦν κυρεῖς;

ΗΛΕΚΤΡΑ.

ἰδού μάλ' αὖ θροεῖ τις.

1398 — 1421. = 1422 — 1441.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ὦ τέκνον τέκνον, 1410

οἴκτειρε τὴν τεκοῦσαν.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐκ ἐκ σέθεν

ᾧκτείρεθ' οὗτος, οὐδ' ὁ γεννήσας πατήρ.

ΧΟΡΟΣ.

ὦ πόλις, ὦ γενεὰ τάλαινα, νῦν σε
μοῖρα καθαμερία φθίνει φθίνει.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ᾧμοι πέπληγμαι.

ΗΛΕΚΤΡΑ.

παῖσον, εἰ σθένεις, διπλῆν. 1415

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ᾧμοι μάλ' αὔθις.

ΗΛΕΚΤΡΑ.

εἰ γὰρ Αἰγίσθω γ' ὁμοῦ.

ΧΟΡΟΣ.

τελοῦσ' ἀραί· ζῶσιν οἱ γὰρ ὑπαὶ κείμενοι.

πολύρῥυτον γὰρ αἴμ' ὑπεξαιροῦσι τῶν 1420

κτανόντων οἱ πάλαι θανόντες.

καὶ μὴν πάρεισιν οἶδε· φοινία δὲ χεῖρ

στάζει θυηλῆς Ἄρεος, οὐ δ' ἔχω λέγειν —

ΗΛΕΚΤΡΑ.

᾽Ορέστα, πῶς κυρεῖ* ;

ΟΡΕΣΤΗΣ.

τὰν δόμοισι μὲν

καλῶς, ᾽Απόλλων εἰ καλῶς ἐθέσπισεν. 1425

ΗΛΕΚΤΡΑ.

τέθνηκεν ἡ τάλαινα ;

ΟΡΕΣΤΗΣ.

μηκέτ' ἐκφοβοῦ

μητροῦν ὡς σε λῆμ' ἀτιμάσει ποτέ.

ΗΛΕΚΤΡΑ.

* * * *

* * * * *

ΟΡΕΣΤΗΣ.

* * * * *

ΧΟΡΟΣ.

παύσασθε, λεύσσω γὰρ Αἴγισθον ἐκ προδήλου.

ΟΡΕΣΤΗΣ.

* * * * *

ΗΛΕΚΤΡΑ.

ὦ παῖδες, οὐκ ἄψορῶν ;

ΟΡΕΣΤΗΣ.

εἰσορᾶτε ποῦ

1430

τὸν ἄνδρ' ;

ΗΛΕΚΤΡΑ.

ἐφ' ἡμῖν οὔτις ἐκ προαστίου

χωρεῖ γεγηθῶς * * * *

ΧΟΡΟΣ.

βᾶτε κατ' ἀντιθύρων ὅσον τάχιστα,

νῦν, τὰ πρὶν εὖ θέμενοι, τὰδ' ὡς πάλιν —

ΟΡΕΣΤΗΣ.

θάρσει· τελοῦμεν.

ΗΛΕΚΤΡΑ.

ἦ νοεῖς ἐπειγέ νυν.

1435

ΟΡΕΣΤΗΣ.

καὶ δὴ βέβηκα.

ΗΛΕΚΤΡΑ.

τάνθάδ' ἂν μέλοιτ' ἐμοί.

ΧΟΡΟΣ.

δι' ὠτὸς ἂν παῦρά γ' ὡς ἠπίως ἐννέπειν
πρὸς ἄνδρα τόνδε συμφέροι, λαθραῖον ὡς 1440
ὀρούση πρὸς δίκας ἀγῶνα.

ΑΙΓΙΣΘΟΣ.

τίς οἶδεν ὑμῶν ποῦ ποθ' οἱ Φωκῆς ξένοι,
οὓς φασ' Ὀρέστην ἡμῖν ἀγγεῖλαι βίον
λελοιπόθ' ἵππικοῖσιν ἐν ναυαγίοις ;
σέ τοι, σέ κρίνω, ναὶ σέ, τὴν ἐν τῷ πάρος 1445
χρόνῳ θρασεῖαν· ὡς μάλιστά σοι μέλειν
οἶμαι, μάλιστα δ' ἂν κατειδυῖαν φράσαι.

ΗΛΕΚΤΡΑ.

ἔξοιδα. πῶς γὰρ οὐχί ; συμφορᾶς γὰρ ἂν
ἔξωθεν εἶην τῶν ἐμῶν τῆς φιλιότητος.

ΑΙΓΙΣΘΟΣ.

ποῦ δῆτ' ἂν εἶεν οἱ ξένοι ; δίδασκέ με. 1450

ΗΛΕΚΤΡΑ.

ἔνδον. φίλης γὰρ προξένου κατήνυσαν.

ΑΙΓΙΣΘΟΣ.

ἦ καὶ θανόντ' ἤγγειλαν ὡς ἐτητύμως ;

ΗΛΕΚΤΡΑ.

οὐκ, ἀλλὰ ἀπέδειξαν, οὐ λόγῳ μόνον.

ΑΙΓΙΣΘΟΣ.

πάρεστ' ἄρ' ἡμῖν ὥστε κάμφανῃ μαθεῖν.

ΗΛΕΚΤΡΑ.

πάρεστι δῆτα καὶ μάλ' ἄζηλος θέα. 1455

ΑΙΓΙΣΘΟΣ.

ἤ πολλὰ χαίρειν μ' εἶπας οὐκ εἰωθότως

ΗΛΕΚΤΡΑ.

χαίροις ἄν, εἴ σοι χαρτὰ τυγχάνει τάδε.

ΑΙΓΙΣΘΟΣ.

σιγαῖν ἄνωγα κἀναδεικνύναι πύλας

πᾶσιν Μυκηναίοισιν Ἄργείοις θ' ὄραῖν,

ὥς εἴ τις αὐτῶν ἐλπίσιν κεναιῖς πάρος

1460

ἐξήρηετ' ἀνδρὸς τοῦδε, νῦν ὄραῖν νεκρὸν

στόμια δέχεται τὰμα, μηδὲ πρὸς βίαν,

ἐμοῦ κολαστοῦ προστυχῶν, φύσῃ φρένας.

ΗΛΕΚΤΡΑ.

καὶ δὴ τελεῖται τὰπ' ἐμοῦ. τῷ γὰρ χρόνῳ

νοῦν ἔσχον, ὥστε συμφέρειν τοῖς κρείσσοσιν.

1465

ΑΙΓΙΣΘΟΣ.

ὦ Ζεῦ, δέδορκα φάσμι', ἄνευ φθόνου μὲν, εὖ

πεπτωκός· εἰ δ' ἔπεστι Νέμεσις, οὐ λέγω.

χαλαῖτε πᾶν κάλυμμ' ἀπ' ὀφθαλμῶν, ὅπως

τὸ συγγενές τοι κἀπ' ἐμοῦ θρηῖνων τύχη.

ΟΡΕΣΤΗΣ.

αὐτὸς σὺ βάσταζ'. οὐκ ἐμὸν τόδ', ἀλλὰ σὸν,

τὸ ταῦθ' ὄραῖν τε καὶ προσηγορεῖν φίλως.

1470

ΑΙΓΙΣΘΟΣ.

ἀλλ' εὖ παραινεῖς, κἀπιπεύσομαι· σὺ δέ,

εἴ που κατ' οἶκόν μοι Κλυταιμνήστρα, κάλει.

ΟΡΕΣΤΗΣ.

αὕτη πέλας σοῦ. μηκέτ' ἄλλοσε σκόπει.

ΑΙΓΙΣΘΟΣ.

οἴμοι, τί λεύσσω;

ΟΡΕΣΤΗΣ.

τίνα φοβεῖ; τίν' ἀγνοεῖς; 1475

ΑΙΓΙΣΘΟΣ.

τίνων ποτ' ἀνδρῶν ἐν μέσοις ἀρκυστάτοις
πέπτωχ' ὁ τλήμων;

ΟΡΕΣΤΗΣ.

οὐ γὰρ αἰσθάνει πάλαι
ζῶντας θανοῦσιν οὐνεκ' ἀνταυδᾶς ἴσα;

ΑΙΓΙΣΘΟΣ.

οἴμοι, ξυνηῆκα τοῦπος. οὐ γὰρ ἔσθ' ὅπως
ὄδ' οὐκ Ὀρέστης ἔσθ' ὁ προσφωνῶν ἐμέ. 1480

ΟΡΕΣΤΗΣ.

καὶ μάντις ὦν ἄριστος ἐσφάλλου πάλαι;

ΑΙΓΙΣΘΟΣ.

ὄλωλα δὴ δείλαιος. ἀλλὰ μοι πάρες
κἂν σμικρὸν εἶπειν.

ΗΛΕΚΤΡΑ.

μὴ πέρα λέγειν ἔα
πρὸς θεῶν, ἀδελφεῖ, μηδὲ μηκύνειν λόγους.
τί γὰρ βροτῶν ἂν σὺν κακοῖς μεμιγμένων 1485
θνήσκειν ὁ μέλλων τοῦ χρόνου κέρδος φέροι;
ἀλλ' ὡς τάχιστα κτεῖνε, καὶ κτανῶν πρόθεσ
ταφεῦσιν, ὧν τόνδ' εἰκός ἐστι τυγχάνειν,
ἄποπτον ἡμῶν. ὡς ἐμοὶ τόδ' ἂν κακῶν
μόνον γένοιτο τῶν πάλαι λυτήριον. 1490

ΟΡΕΣΤΗΣ.

χωροῖς ἂν εἴσω σὺν τάχει. λόγων γὰρ οὐ
νῦν ἐστὶν ἀγὼν, ἀλλὰ σῆς ψυχῆς πέρι.

ΑΙΓΙΣΘΟΣ.

τί δ' ἐς δόμους ἄγεις με; πῶς, τόδ' εἰ καλὸν
τοῦργον, σκότου δεῖ, κοῦ πρόχειρος εἶ κτανεῖν;

ΟΡΕΣΤΗΣ.

μὴ τάσσε· χῶρει δ' ἔνθαπερ κατέκτανες 1495
πατέρα τὸν ἄμὸν, ὡς ἂν ἐν ταυτῷ θάνης.

ΑΙΓΙΣΘΟΣ.

ἦ πᾶσ' ἀνάγκη τήνδε τὴν στέγην ἰδεῖν
τά τ' ὄντα καὶ μέλλοντα Πελοπιδῶν κακά;

ΟΡΕΣΤΗΣ.

τά γοῦν σ'· ἐγὼ σοι μάντις εἰμὶ τῶνδ' ἄκρος.

ΑΙΓΙΣΘΟΣ.

ἀλλ' οὐ πατρώαν τὴν τέχνην ἐκόμπασας. 1500

ΟΡΕΣΤΗΣ.

πόλλ' ἀντιφωνεῖς, ἦ δ' ὁδοὺς βραδύνεται.
ἀλλ' ἔρφ'.

ΑΙΓΙΣΘΟΣ.

ὑφηγοῦ.

ΟΡΕΣΤΗΣ.

σοὶ βαδιστέον πάρος.

ΑΙΓΙΣΘΟΣ.

ἦ μὴ φύγω σε;

ΟΡΕΣΤΗΣ.

μὴ μὲν οὖν καθ' ἡδονὴν

θάνης· φυλάξαι δεῖ με τοῦτό σοι πικρόν.

χρῆν δ' εὐθύς εἶναι τήνδε τοῖς πᾶσιν δίκην, 1505

ὅστις πέρα πράσσειν γε τῶν νόμων θέλει,

κτείνειν. τὸ γὰρ πανοῦργον οὐκ ἂν ἦν πολὺ.

ΧΟΡΟΣ.

ὦ σπέρμ' Ἀτρέως, ὡς πολλὰ παθὸν

δι' ἔλευθερίας μόλις ἐξῆλθες,

τῆ νῦν ὄρμη τελεωθέν.

1510

4101
1505
71
— 2 a

NOTES.



NOTES.

DIVISIONS OF THE DRAMA. — 1. Prologue, 1–85. Orestes, his friend, and his guardian-servant concert the plot, which is thus made known to the spectators. They withdraw to go to Agamemnon's tomb. 2. First Epeisodium, 86–471. This consists of an anapæstic dirge by Electra, composed strophically, 86–120; of a Kommos in lieu of the usual choral Parodus, in which the Chorus sympathizes with Electra, and seeks to moderate her grief, 121–250; and of a dialogue in trimeters, 251–471. At v. 328 Chrysothemis, Electra's sister, comes out from the palace with mortuary offerings in her hand, which she has been ordered to carry to the slain king's tomb. She informs her sister of a nocturnal vision which had alarmed their mother. 3. First Stasimum, 472–515. The Chorus forebodes a guileful attack of divine justice on the queen and her mate, and deploras the hereditary woes of the Pelopidæ. 4. Second Epeisodium, 516–1057. The queen proceeds from the palace to ask of Apollo, whose statue stood by the portal, deliverance from all threatened evil, which her night vision might portend. She falls into a debate with Electra, in which she justifies Agamemnon's murder, as a requital for the sacrifice of Iphigenia. She prays to Apollo, and the prayer seems to be at once answered, for a pre-

tended messenger from a friend gives a thrilling account of Orestes's death. He is the old guardian-servant, and enters the palace with the queen to partake of her hospitalities, 516–822. After a few words of bitterness and despair from Electra comes a Kommos, in which the Chorus, though crying to heaven for vengeance, urges Electra to moderation, and seeks in vain to console her, 804–870. Her sister then appears, on her return from the tomb, with the news that offerings, and among them a lock of hair, had been placed on the mound, which could have come from no one but Orestes. Electra soon deceives her, and avows her purpose, now that their brother is no more, to slay Ægisthus with her own hand. Her sister's attempt to dissuade her provokes her to use words of bitterness and scorn. Chrysothemis retires into the palace. 871–1057. 5. Second Stasimum, 1058–1097. The Chorus regrets the want of readiness on the part of Chrysothemis to espouse her father's cause, is confident that vengeance must come, and applauds Electra's nobleness of mind. 6. Third Epeisodium, 1098–1383. A messenger appears, pretending to be sent by a family relative with the ashes of Orestes. Electra takes the urn into her hands, and breathes out her soul over her brother's remains. When the messenger finds that all is safe, he discloses himself to be Orestes, and proves it by a signet. 1098–1231. The feelings of the two burst forth, first in a lyric passage, ἀπὸ σκηνῆς, 1232–1287; and Orestes seems, in his joy, to be forgetting his duty as an avenger of blood, when the guardian-servant (1326) comes forth and urges to instant action. Electra, after recognizing the old man, implores Apollo to aid the cause of righteousness. 1288–1383. 7. Third Stasimum, 1384–1397. Short, as if divine justice could not wait. The presentiment of v. 472 is on the eve of fulfilment; fraud and force will soon deal the blow. 8. Exodus, 1398–1510. The death-cries of Clytemnestra

are heard from within. This terrible scene first takes the form of a Kommos, during which Orestes comes forth dripping with gore. Ægisthus is seen at a distance. 1398–1441. Orestes returns into the palace. Electra, recovering her composure, “palters” with Ægisthus “in a double sense.” He enters, sees the queen’s corpse, and finds himself in the avenger’s grasp, who forces him away to the spot where he killed Agamemnon that he may die there. The Chorus retires, satisfied that the family of Atreus has by this struggle freed itself from its woes. 1442–1510.

In three scenes three actors appear on the scene together. The chief actor sustained the part of Electra; the second, those of Clytemnestra and Orestes; and the third, those of the guardian-servant, Chrysothemis, and Ægisthus. In order to do this, the second actor must enter the house from behind, after seeming to go to the tomb of Agamemnon, and the third must go into the house as the guardian-servant at v. 803, and, passing round behind, appear as Chrysothemis returning from the tomb at v. 871. The third actor, again, must probably have entered the house with Orestes, after v. 1370, and returns in the character of Ægisthus at v. 1429.

1–10. The old servant, standing at the gate of Mycenæ, points out to Orestes and Pylades the principal objects that were in sight. He begins with the territory which lay around them, for *Ἄργος* here, as often in Homer and elsewhere, denotes the region. Indeed, this was its earlier signification, for the word meant *a plain* in the language of the Pelasgi. The region Argos is called the *ἄλσος*, or sacred plot, of Io, something as the city Thebes, in Antig. 845, is called the *ἄλσος* of the local goddess Theba; as Elis is styled by Pindar (Isthm. 2. 40) the *ἄλσος* of Olympian Jupiter, and Africa the *τέμενος* (Pyth. 4. 98) of Ju-

piter; and as Egypt is named by Æschylus (Suppl. 561) *Δῖον πάμβοτον ἄλσος*. The city Argus, which was about fifty stades distant from Mycenæ, is next denoted by its *agora*, called *Λύκειος*, as being under the protection of Apollo Lycius, whose temple, one of the most important in Greece, stood on one side of it. (See Siebelis on Pausan. 2. 19; Leake's *Morea*, Vol. II. p. 403.) Nearer to their position was the famous temple of Juno, protectress of Argos, distant five-and-forty stades (Herodot. 1. 31) or forty (Strabo, p. 368) from this city, and fifteen (Pausan. 2. 17) or ten (Strabo, u. s.) from Mycenæ, and lying on the left hand to one who looked towards Argos. Pausanias says, *Μυκηνῶν ἐν ἀριστερῇ πέντε ἀπέχει καὶ δέκα στάδια τὸ Ἑραῖον*. Finally, the place to which they were come was Mycenæ, rich in gold (*Iliad* vii. 180); and they stood before the house of its kings, or its acropolis. For the description of this acropolis, and of its recessed gateway, as well as of the strange subterraneous chamber called the treasury of Atreus, the reader is referred to Clarke's *Travels*, Amer. ed., Vol. IV. p. 177; Dodwell's *Greece*, Vol. II. p. 228; Leake's *Morea*, Vol. II. pp. 369–382; Curtius's *Peloponnesus*, Vol. II. pp. 404–415. Though it is not certain that Sophocles had inspected this scene, nor probable that it was represented before the eyes of the theatre as it appeared, yet it is certain that this description agrees well with what the existing remains show to have been the reality. The opinion of those critics, including also the writers of the *Argument*, and the *Scholiast*, who have thought that the poet laid his scene in Argos, and confounded Argos and Mycenæ, seems to be refuted by *οἱ δ' ἰκάνομεν*, v. 8, which shows that the place *where they had arrived* was different from those previously pointed out, and was now mentioned for the first time. There is, however, no doubt that the two cities were often confounded by the tragic poets, as Strabo remarks, *Lib. 8, p. 377*. Æschylus never mentions Mycenæ. But

Sophocles follows Homer more closely. — *Τροία*, the *ager Trojanus*, or Troad; as in Eurip. *Androm.* 968; ἡ μάχη ἡ ἐν Κορινίθῳ, in the *Corinthian territory*, Demosth. *contra Leptinem*, p. 472 Reiske. — ἄλσος is in apposition with Ἄργος, and τόδε is the subject of ἐστὶ understood. — αὕτη. The temple, being nearer to the travellers, is pointed out by ὄδε, the more remote ἀγορὰ by αὕτη. — ἰκάνομεν here takes the ordinary perfect sense of ἤκω, *I am come*, as in v. 1102, and Antig. 224. — φάσκειν is used for an imperative, as in Philoctet. 1411, *Œd. R.* 462; K. § 306, R. 11; Cr. § 625; but perhaps ἔξεστι of v. 2 was still in the poet's mind. It denotes here *to declare, to say with satisfaction*. — δῶμα is in the accusative according to Herm.

18. σαφῆ expresses the effect of κινεῖ, = ὥστε σαφῆ εἶναι. See Antig. 791, and comp. v. 27.

19. εὐφρόνη ἄστρων, *night of stars*, i. e. *starry night*. So Euripides says (*Orest.* 1685), λαμπρῶν ἄστρων πόλον ἐξανύσας, *making my way to the star-bright heavens*. Comp. πτέρυγι χιόνος, Antig. 114. εὐφρόνη is a word for νύξ, like εὐμενίδες for ἐρινύες, derived from εὐφρων, and used in order to avoid the ill omen which the utterance of these words of gloomy import on certain occasions would afford.

21. Pylades is a mute character: otherwise, in the closing part of the play there would be four speakers on the stage, which was not allowed. The old attendant invites both to deliberate, but Orestes says all that is necessary; the plan having been completely arranged between them. — ἐμέν. As the text stands, this is for ἐσμέν, and such a form Callimachus uses in a fragment. But if Sophocles had made use of it, we should have known of the fact from the grammarians. Probably ἐνταῦθ' supplies the place of two lost syllables. καθέσταμεν has been conjectured, which Wunder adopts.

22. For the government of ὀκνεῖν, comp. v. 1338, 1368, and K. § 306, c.

24. The construction of γεγώς with σημεία φαίνεις is the same as with δηλοῖς or φαίνεις alone. K. § 310, b; Cr. § 633.

26. ἀπόλεσεν. The aorist, as is frequent in comparisons, denotes that which is observed to happen generally and without reference to time, whenever the supposed case can occur. In the next clause, ὀρθόν is not an epithet of οὖς, but denotes the effect of ἴστησω. Comp. Herodot. 4. 129, ὀρθὰ ἰστάντες τὰ ὄτα.

27. “Quemadmodum, post ὅτε, ἐπεὶ, ἕως, sæpe in apodosis ponitur δέ, ita etiam in comparationibus. Proprie in his formulis abrumpi oratio post protasin existimanda est, et deinde alio modo continuari.” Herm.

34. ἀροίμην may, as Herm. observes, be either in the future or the second aorist optative. In *oratio recta*, the construction would be, *I come*.—ὡς μάθω ὅπως ἄρωμαι, or ὅπως ἀροῦμαι. ἡρόμην, second aorist, coexists with ἡράμην first aorist.

35. χρῆ is from χράω, *I give an oracle*, being contracted like ζῆ. So ἐξέχρη, Œd. Col. 87, like ἕζη, from ἐκχράω.

36. αὐτόν, *in person*, and not by the agency of another.

37. Divine justice appointed Orestes, as next of kin to the slain, not only to requite blood with blood, but also guile with guile. Thus not only exact retribution was obtained from the guileful murderers, but the measure also was pursued, of suddenly surprising them in the midst of their guilty enjoyment;—a measure which the Greeks, like the rest of mankind, naturally felt to be worthy of divine justice, and saw pursued in the system of the world.—χειρὸς is to be taken with σφαγὰς, and shows more fully that the murder must be the work of *his own hand*.—κλέψαι, *clam facere*. So κλέπτουσι μύθους, Ajax 189, *utter with guile*; μάχας χειρῶν δόλοισι κλέπτειν, Eurip. Bellerophon, frag., *wage or win by stealth*.

40. πᾶν τὸ δρώμενον, *all that is doing or going on*. The

passive participle here denotes exact present time, as in v. 1333.

42, 43. οὐ μὴ γινῶσι = οὐ γνώσονται. See the note on v. 1052. μὴ is not to be supplied in the next clause after οὐδέ. — ἡνθισμένον. This participle is probably used to denote the gray hair of the aged servant. Comp. λευκανθὲς κάρα, Œd. R. 742. *For by reason of thine old age and the length of time, they will not know thee, nor will they even suspect thee, since thy head is thus silvered over with age.* But Bothe, and after him Wunder, make ἡνθισμένον mean *floribus ornatum*, i. e. crowned as the bearer of good news. The latter observes that two reasons are given why the old servant should not be recognized. 1. The change brought upon him by old age, and the length of time since he had been seen, would prevent his being known. 2. The joyful message and crown of flowers would preclude even suspicion.

45. ἀνδρὸς Φανοτέως, *viro quopiam nomine Phanoteo.* Herm. ἀνδρὸς is added, to make it seem that the old man does not know much of Phanoteus, or of his relations with Ægisthus. Phanoteus was the friend of Ægisthus according to v. 671, and would naturally be the first to send such pleasant tidings. He is not to be confounded with Strophius (v. 1111), whom Euripides makes the father of Pylades, and allied in marriage to the house of Atreus (Iph. in Taur. 917–919), and who, as next of kin, and living near the Pythian course (Pind. Pyth. 11. 54), had the care of the corpse of Orestes.

46. τυγχάνει. For the omission of ὅν, comp.—Antig. 487, and v. 313 *infra*, ἀγροῖσι τυγχάνει, where we can use a similar ellipsis in English.

47. προστιθείς, i. e. π. αὐτόν, sc. τὸν ὄρκον. This construction is adopted, instead of either ἀγγελλε ὄρκῳ or ἀγγελλε προστιθείς ὄρκον, and has the effect of causing the servant's mind to dwell the longer upon the importance of making use of the oath.

48. ἀναγκαίας τύχης. This phrase in Ajax 485 is used of the unavoidable or constrained condition of slavery. Here it denotes an *unavoidable disaster*, one that came upon him with irresistible violence, a violent death.

49. The Schol. calls attention to the anachronism here; the Pythian games being of later origin. According to the fable, however, they were first instituted when Apollo slew Python.

51, 52. ἐφίετο, sc. ὁ Φοῖβος. — κατατόμους χλιδαῖς, *with the ornament of locks of hair cut from the head*. The locks are called χλιδαὶ as decorations of the head or of the tomb. The Schol. gives both explanations. The first is to be preferred. Comp. Eurip. Phœniss. 223, κόμας ἐμὰς παρθένιον χλιδάν.

54. τύπωμα = ἄγγος, properly a vessel made by beating or hammering. — ἡρμένοι = ἔχοντες ἡρμένον. For this idiom see Æsch. Prometh. 362, 711. — The expression χαλκόπλευρον τύπωμα was suggested by λέβητος χαλκίου πλευρώματα, Æsch. Choëph. 675 (686).

55, 56. που, ορίστωρ. Take the particle with οἶσθα. So Monk. and Herm. But μοι is read instead of που by an excellent MS. — κλέπτοντες = ἀπατώντες. Comp. Antig. 681, 1218.

61. κακόν, of bad omen. So Brunck and Wunder. It was of ill omen to be reported dead. Comp. Eurip. Helena 1050: βούλει λέγεσθαι μὴ θανὼν λόγῳ θανεῖν; Menelaus replies, κακὸς μὲν ὄρνις; εἰ δὲ κερδανῶ λέγων | ἔτοιμός εἰμι, μὴ θανὼν λόγῳ θανεῖν. I have put a comma, with Schneidewin, after δοκῶ μὲν, and take ῥῆμα for a nominative.

63. μάτην = ψευδῶς. — The poet refers to cases like those of Ulysses and Pythagoras, who reappeared after being reputed dead. How Herm. can suppose that the allusion is to men sent into exile and then recalled, I see not; since reputed death is expressly mentioned.

65, 66. "Perperam a Brunckio illatum ὡς [thus]. Ut ὁ

sæpe significantius in principio orationis ponitur, et apud Latinos *qui*, sic etiam ὡς [*in which way*]." Herm. — ἀπὸ φήμης is taken with λάμψειν δεδοκῶτα, and not with the latter word only. δεδοκῶτα = ζῶντα. Comp. βλέπειν so used, Eurip. Alcest. 143. — ἀπό, as the result of.

72. Supply the verb δέξασθε, which is suggested by its opposite ἀποστειλήτε. Comp. Antig. 29.

75. The sense is, *For it is the fit time (to do so), which is for men the chief director of every undertaking*, i. e. which ought to be chiefly consulted and to guide in all things. Comp. Philoctet. 837, where καιρός, *opportunity*, is said to have understanding of all things.

77. ἰὼ μοί μοι being a standing formula, Dind., Wunder, and Schneidewin omit δύστηνος.

79. ὑπὸ in ὑποστενούσης means in an *under* tone.

80. The Schol. notices that Orestes is led away by youthful curiosity, while the old man recalls him to what is useful and prudent.

81. The first person of the subjunctive often stands without a conjunction after βούλει and θέλεις. Comp. Mt. § 516. 3; K. § 259. 1. — κἀνακούσωμεν is taken by the Schol. and others for καὶ ἀνακούσωμεν, ἀνὰ denoting *over again*; but by Herm. for καὶ ἐνακούσωμεν.

84, 85. λουτρά = χόας, as in vv. 434, 1139. — κράτος τῶν δρωμένων, *superiority in what we are doing*, the attainment of our designs. νίκη and κράτος take a genitive, as in the phrase νίκη δήριος, Æsch. Agam. 916. — ἐφ' ἡμῶν is instead of a simple dative. Comp. Antig. 57, 139.

87. γῆς ἰσόμοιρος ἀήρ, *æther pærem cum terra ambitum habens*. Herm. γῆς is for γῆ by a rare construction, which ὁμοιος and ἴσος sometimes adopt. Comp. Thom. Mag. voce ὁμοιος. The expression is perhaps borrowed from Choëph. 317, σκότφ φάος ἰσόμοιρον. It was ridiculed, according to the Schol., by the comic poet Pherecrates. For ἀήρ, with a short *a*, if the text is right, see the metrical note.

89. ἀντήρεις, *opposite, alternating with*, sc. θρήνοις. So Suidas. Some join ἀ. στέρνων together, *directed against*, aimed at, *the breast*. This is favored by the fact that πλῆγη is rarely found with the genitive of the thing struck in the tragic poets, but usually with that of the weapon. Yet the emphatic position of ἀντήρεις speaks strongly for the sense given by Suidas. — ἥσθου implies a present αἰσθάνει. Hence the subjunctive ὑπολειφθῆ in the subordinate clause.

91. ὑπολειφθῆ. Schol., παρέλθῃ, Brunck, *recessit*. This meaning of the passive has no support from usage, as far as I have noticed. Is not the sense rather, *whenever night is left behind*, i. e. when I pass beyond it into day?

92. τὰ παννυχίδων. For the periphrastic use of the article and genitive see Mt. § 285; Cr. § 477. — ἤδη, *even*, is to be taken with this clause, and not with ξυνίσασι according to Hermann. According to Wunder, the clause denotes time, and is joined with θρηνώ. It is better to take it as a limiting clause, thus: *and as for my night-vigils even*.

96. ἐξένισεν. Suidas, ἀντὶ τοῦ ἀπέκτεινεν, who cites from Archilochus, ξείνια δυσμενέσι λυγρὰ χαριζόμενος, *giving a bitter reception to an enemy*. So δέχομαι is used of hostile reception, as by Herodot. vii. 138. Erfurd observes, that the word was chosen as alluding to the fatal entertainment at Agamemnon's return.

100. οἶκτος τούτων. Comp. Eurip. Alcest. 426, for the objective genitive. — ἀλλῆς, and not ἀλλου, as pointing at her sisters.

105–109. In the first clause, λείσσω is to be supplied from the next ensuing, where its place is more emphatic. — μὴ οὐ προφωνεῖν follows οὐ λήξω. *I will not cease . . . so as not to utter forth*. — ἐπὶ κωκυτῶ. ἐπὶ denotes object or design, according to Hermann, who translates ἡχὰ ἐ. κ., *clamorem ad luctum provocantem alios*; but how could Electra, who despaired (v. 100) of finding sympathy, have

thought of exciting the grief of others? Better, *for the sake of wailing*, i. e. that I may indulge my desire to wail.

111. 'Απά, the vengeance, which is denounced in curses, personified; *Dira*. The ancients sometimes spoke of 'Απαί in the plural, and sometimes confounded them with the Erinyes. Comp. Æsch. *Furies*, 395 (417). — In v. 112 'Επιούες is pronounced in three syllables by synizesis.

114. Several words have fallen out here, as the measure shows. It is not clear, therefore, whether τούς ὑποκλεπτομένους is to be taken actively or passively. If the latter, it is the same as τούς ἔχοντας (εὐνὰς ἀντῶν) ὑποκλεπτομένας (comp. v. 54), i. e. those who have adultery committed against them. As it was not the part of the Furies to punish adultery, Porson and others pronounce these words spurious. But comp. v. 492. If the Furies did not pursue the mere crime of adultery, they might yet show the more wrath against an adulterous murderer.

119, 120. Porson (ap. Monk) thus rendered this passage: *For I am no longer able by myself to draw up the weight of grief, which is in the opposite scale.* — σωκῶ = δύναμαι, ἰσχύω: a rare word, borrowed perhaps from Æsch. *Furies* 36, and derived through σῶκος, *strong* (*Iliad* xx. 72), from σῶς. — ἀγειν, to *raise, weigh, or balance*. Comp. Demosth. c. Androt. p. 617 Reiske, χρυσίδες τέτταρες ἢ τρεῖς, ἀγούσα ἐκάστη μνᾶν, *three or four golden vessels, each weighing a mina*. The sense of *weighing* flows from that of *drawing* (i. e. *producing motion* in a loaded scale), as is shown by ἔλκειν, which has them both. Comp. Herodot. 1. 51.

122–125. “Recte Triclinius constructionem explicat τάκεισ οἰμωγὰν Ἀγαμέμνονα, quod idem est ac τάκεισ οἰμώζουσα Ἀγαμέμνονα.” Herm. The sense then would be what the Schol. gives by the words διὰ τί τήκη τῇ ἀκορέστω οἰμωγῇ; *why do you thus pine away with never-satisfied lamentations for Agamemnon?* And τήκεισ οἰμωγὰν would be a bold example of an accusative following a verb of kindred

sense, since the notion of *pining away* may include the grief which causes it, and the expressions of grief, or lamentation. Comp. the associated words κλαίω, τέτηκα, κάπικω-κῶ, in v. 283. But the use of the *active* τήκω in the sense of pining away is unsupported. Wunder explains it as meaning here *to make to flow, to pour out*; and defends τ. οἰμωγὰν by the analogy of τήκειν δάκρυα. But all this is without foundation; no such expression as τήκειν δάκρυα can be produced. — οἰμωγὰν . . . Ἀγαμέμνονα. As verbs of weeping and lamenting sometimes take an accusative of the object towards which or whom the feeling is directed (comp. οἰμῶξαι συμφορὰν, v. 789, ᾠμῶξ' ἀδελφόν, Eurip. Electr. 248), and as verbals sometimes adopt their verbs' accusatives, (comp. Antig. 786, note,) the government of Ἄ. by οἰμωγὰν may be justified. Yet, if τήκεις involve the idea of grief, it is better to take the personal accusative, as well as the other, immediately with the verb. Comp. Trachin. 50, πανδάκρυτ' ὀδύρματα | τὴν Ἡράκλειον ἔξοδον γοωμένην, *weeping over the departure of Hercules with tearful complaints.*

126. ὡς, *utinam.*

129. γενέθλο, Doric for γενέθλη.

137. τὸν ἐξ Ἄϊδα λίμνας πατέρα, is for τὸν ἐν Ἄϊδα λίμνα π. by an attraction of the preposition to ἀνστάσεις, which contains the idea of bringing *out* of the lower world. So Herodotus (7. 37) says, ἡ ἥλιος ἐκλιπὼν τὴν ἐκ ταῦ οὐρανοῦ ἔδρην ἀφανῆς ἦν, for ἐν οὐρανῶ; and Æschines says that Demosthenes τὴν ἀπὸ στραταπέδου τάξιν ἔλιπεν.

140, 141. The sense is, *Thou art destroying thyself by passing on in thy weeping from moderation to excessive grief.* στενάχουσα, owing to the influence of the prepositions ἀπό, ἐπί, is taken in a pregnant sense. Comp. . . . Alcest. 67.

147. ἄραρεν, from ἥραρον, second aorist, which has a short in the penult, while the penult of the perfect ἄραρα is long.

149. Διὸς ἄγγελος. The nightingale is so called as the messenger of spring, sent by Jove.

150. For σὲ δ', after the vocative, see Prometh. 3. νέμω = νομίζω. Comp. v. 598. She regards Niobe's state of ceaseless grief as divinely blessed.

151. ἄτε for ἦ. See Mt. § 483. — ἐν τάφῳ. Comp. Antig. 823.

152. αἰαί. "Non gemit Niobæ sortem, sed de se ipsâ cogitans ita exclamat." Herm.

155, 156. The sense is, *in regard to which* (sc. ἄχος), *you surpass those within* (the house), *with whom you are of common origin, and their sister by birth.* — περισσὰ follows περὶ in taking a genitive τῶν ἔνδον (ἄντων).

157–163. οἷα, *of which description*, i. e. one of whom. In the next lines Orestes is mentioned by a natural association of ideas, although not one τῶν ἔνδον. — ἀχέων is taken by the extant Scholiast, Suidas, and others, for a participle. ὄλβιος is put in pointed opposition to it, and may have been pronounced after a pause. The next words show why he is ὄλβιος, i. e. ὄν = ὄτι αὐτόν. The sense, freely given, is, *and Orestes, who passes in grief his secluded youth, — happy one because Mycenæ's famed land shall one day receive him, — the scion of a noble house, — brought back to this soil by Jove's propitious guidance.* κρυπτῆ refers to the remote and secluded place of safety where he was brought up, away from those who wished his death. Hermann, taking ἀχέων as a noun, makes the sense of the clause in which it occurs, *happy in his youth* (hidden, i. e.) *secluded from sorrows.* But, as Wunder observes, the reason for mentioning these relatives of Electra is to dissuade her from excessive grief, by showing that they have equal reason for it. — βῆμα here appears to be the verbal of the causative sense of βαίνω, which its first aorist has. — Ὁρέσταν takes the case of its relative, instead of appearing in the first clause as a nominative. See Antig. 404, and K. § 332. 15; Cr. § 525.

164. ἀκάματα = ἀκαμάτως.

165. οἰχνῶ, Suidas and Schol. περιέρχομαι. *Mæstæ ober rationis vim habet*, says Ellendt. May it not better, like οἶχσμαι, Ajax 1128, = ἀπόλλυμαι. Comp. the parallel passage, vv. 303, 304.

166. τὸν ἀνήνυτον οἶτον κακῶν, *hanc perpetuam sortem malorum*. Herm.

169, 170. τί ἀγγελίας = τίς ἀγγελία. Comp. Antig. 1229; Mt. § 442. 3. — ἀπατόμενον has a passive sense, according to Herm., so that the sense is, *what message goes to him from me without being frustrated of its purpose*. But the active sense is better, for the words αἰὲ ποθεῖ contain the substance of the messages of Orestes to his sister, and οὐκ ἀξιοῖ φανῆναι explains the cause why ἀπατόμενον is used. *What message comes for me without (deceiving or) disappointing me*.

174. Brunck with most MSS. reads ἔστι μέγας ἐν οὐρανῶ. Heath proposed ἔτι μέγας οὐρανῶ. ἔτι has since been found in a Florence MS., and ἐν renders the verse unlike the corresponding one in the strophe. Hermann gives μέγας ἔτ' ἐν οὐρανῶ.

179. εὐμαρῆς. Schol. recent., εὐμαρείας πάροχος, i. e. *kind, affording relief from pain or sorrow*. εὐμαρεία is used of relief from pain, Philoctet. 704.

180 – 184. The sense is, *For neither is he, who inhabits Crissa's cattle-feeding shore,—the boy born of Agamemnon, not to return; nor is the god, who reigns by the Acheron, regardless*. ἀπερίτροπος, meaning properly *non redux*, and therefore here implying his being regardless of vengeance, by *zeugma*, in the second clause, takes the place of a word with that meaning, e. g. ἀνεπίστροφος, or, according to the Schol., is taken in two senses. So Herm. and Ellendt. Others give it the sense *mindless* in both clauses. — βουνόμον ἀκτὰν is in apposition with τὰν Κρίσαν, where the article is used because the place was well known. Comp. τῆς Κορίνθου, Œd. R. 936, spoken of for the first time, and τὰς

Αθήνας, Œd. Col. 24. Here the fertile Crissean plain is intended, which lay under Parnassus around the gulf of the same name, and in which (v. 730) the Pythian games were held. The poet includes in the plain of Crisa or Crissa the lower plain of Cirrha, which was probably in his days untilled and devoted to Apollo, a grazing-place for his sacred flocks. (Comp. Æschin. c. Ctes. § 107 Bekker.)

185. ἡ πολὺς . . . βίος, *vitæ plurima pars*, i. e. vis vitalis potissima, Ellendt; βίος being, not *time of life*, but *force or vigor of life*.

186. ἀνέλπιστος, *with hopes unfulfilled*. — ἀρκῶ, Suid. ἰσχῶ, ὑπαμείναι δύναμαι.

189. ἀναξία, Suid. ἀξίαν οὐκ ἔχουσα, ἀλλ' ἄτιμος. — ἔποικος, *a settler who is not a native, a stranger*.

192. κενᾶς τραπέζαις, the opposite of πλουσία τράπεζα, v. 362. — ἀμφίσταμαι, *I place myself near, or by*. ἐφίσταμαι, the common reading, arose perhaps from the wrongly written ἀφίσταμαι, which is found in a Florence MS. Schneidewin inserts into his text ἀφίσταμαι with κωνᾶς τραπέζας, which it would require.

193–197. The sense seems to be, *Sad was the cry uttered at his return; sad was it when in thy father's bed-chamber the stroke of brazen hatchets was aimed against him*. By this, Hermann understands the laments of the people presaging Agamemnon's death; upon his return, and soon afterwards bewailing it. But the cry of the murdered prince is probably intended. Two events are not spoken of, but by a climax (οἰκτρὰ δέ) the poet rises to the height of the horror, — to the murder of Agamemnon at the banquet. — νόστοις is the time, and the preposition ἐν need not be supplied. — οἱ is Hermann's emendation for σοι, and seems necessary for the sense. “Hiatum accepit poeta ab epicis,” says Herm., who cites a parallel case from Trachin. 650, ἡ δέ οἱ. — Agamemnon, according to Æschylus, was slain at the bath, where his wife, who was

attending upon him, entangled him in a tunic sewed together at the top. Comp. Æsch. Agam. 1078, 1097, 1518 (ed. Blomf.). Euripides says the same, *Electr.* 155. "I weep for thee, my unhappy father," λουτρὰ πανύσταθ' ὑδρανάμενον χροῖ | κοίτα ἐν οἰκτροτάτῃ θανάτου. κοίταις Brunck translates by *thalamo*, the chamber where he was bathing before the feast, but Wunder regards it as denoting the sofa on which, after the custom of his own time, the poet represents Agamemnon as lying during the feast, where, according to Homer, *Odyssey* xi. 419, he met with his death. — γενύων. Comp. *Antig.* 249.

198–200. The sense is, *It was Fraud that planned, it was Lust that slew; horribly engendering a horrible Form.* The poet gives life to means, motive, and result. The horrible form horribly engendered in this union of fraud and lust was the murder of a husband by the plot of adulterers. — φράσις takes the sense of the middle. — προφντεύσαντες is not anterior to the action of the verb, but epexegetical, = καὶ οὕτως προεφύτευσαν. — εἴτ' οὖν, etc. The mind, full of the more than mortal horror of the crime, doubts whether some wrathful avenging deity were not the author. — βροτῶν. Supply τις, as v. 1323. — ὁ ταῦτα πράσσων, *the doer of these deeds.* The participle lays aside reference to time.

201, 202. The sense would be complete without πλέον, or with ἐχθρὰ merely, instead of ἐχθίστα; but the union of the two constructions gives force to Electra's expression of her feeling. δὴ also adds emphasis to the superlative, as it often does elsewhere. Mt. § 603.

205, 206. τοὺς, referring to δεῖπνα, is attracted or assimilated in gender to θανάτους, which is in apposition. The feast was her father's death. — διδύμαιν χειροῖν, *the twin hands* of the guilty pair. For θανάτους χειροῖν, comp. v. 37.

209. οἷς, sc. the murderers implied in χειροῖν.

213. Take φράζον by itself: φωνεῖν is for φώνει.

214. ἐξ οἶων. Schol., ἐξ οἶων ἀγαθῶν, and so Brunck. ἐξ οἶων αἰτιῶν would better express the idea. — τὰ παρόντα = τὰ νῦν, νῦν. Schneidewin (who also puts an interrogation mark after ἴσχεις) explains οἶων as equivalent to τοῶν οἶα, the phrase thus being the same as οἶων τῶν παρόντων. Comp. K. largest Gr. § 788. 5. The sense then is a good one. By such conduct as the present, you run into mischief of your own causing. — οἰκείας = ἰδίας.

218. Sc. because by despondency and grief she irritated her mother and Ægisthus, as v. 290 shows.

219, 220. A passage of difficult construction. One Schol. paraphrases it thus: ταῖς κρατούσιν οὐ δι' ἔριδος δεῖ εἰς ταῦτα προσπελάζειν; and Brunck, after another, still more loosely, *atqui cum potentioribus jurgio contendere haud conducibile est*. The construction must be τὰ δὲ (i. e. ταῦτα or κατὰ ταῦτα δὲ) οὐκ ἐριστὰ (οὐ δεῖ ἐρίζειν) τοῖς δυνατοῖς, ὥστε πλάθειν αὐτοῖς (δι' ἔριδος). *These things are not to be made matters of contention with the powerful so as to approach them*, i. e. so as to come to their very face in the contention.

223. ἐν γὰρ δεινοῖς seems to be an instance of the causal proposition introduced by γάρ, coalescing with the proposition, the cause of which is assigned. Fully expressed, it would be ἐν γὰρ δεινοῖς εἰμι. The sense of the passage is, *So dreadful are the evils of my state, that I will make no attempt to ward off the calamities arising from indulging my grief*. ταύτας ἄτας refers to v. 215 seq.

226. "Scholiastæ et Suidas τίνι pro πρὸς τίνος accipiunt: quos sequitur Brunckius: recte. Hoc dicit, *a quo enim opportuna afferente utile quid audiam*, i. e. *quis iia opportuna sentit, et utile quid ad me consolandum proferat.*" Herm. For the construction of the dative τίνι, comp. Mt. § 394. 3, and see v. 442.

232. ἀνάριθμος θρήνων. Comp. χρόνος ἀνάριθμος ἡμερῶν Trachin. 247, and for the genitive, the phrase in v. 36.

237. ἀμελεῖν ἐπί τιμι is a rarer construction for ἀμελεῖν τιμος. This verb is even found with an accusative.

240–244. The sense is, *Nor, if I am possessed of any good thing, may I enjoy it in quiet, if I restrain the wings of loud lamentations, so that they honor not my parent.* πρόσκειμαι χρηστῷ = χρηστὸν πρόσκειται μοι, *is attached, or pertains, to me.* Comp. 1040. — ἰσχουσα = ἐὰν ἰσχω. — γονέων for γονέως. — ἐκτίμους denotes the effect of ἰσχουσα, = ὥστε ἐκτίμους εἶναι, ὥστε μὴ τιμᾶν. Comp. Eurip. Hec. 691. οὐδέποτε ἀδάκρυτον ἀστένακτον ἀμέρα μ' ἐπισχίσει, *i. e. will stop me from, or keep me without, weeping, etc.*

244–250. For εἰ with the fut. indic., and an optative in the apodosis, instead of another fut. indic., see Mt. § 524. 2. 1. — γᾶ τε, etc., *i. e. held in no more honor than other dust, and regarded as of no account.* — οἱ δέ, *i. e. οἱ δὲ κτανόντες.* — ἀντιφόνους = ἀντὶ τοῦ φόβου. — αἰδώς, apparently here *the dread* of doing wrong, and ἐυσέβεια, *piety*, reverence both towards parents and the gods. Comp. vv. 308, 968 (where reverence for a deceased brother is included), and 1097; and see v. 589, note.

251. τὸ σὸν σπεύδουσα, *-tuis rebus studens.* The same phrase occurs in Plat. Gorg. 455. C. For σπεύδειν with an accus., see Mt. § 423. — For τοῦμόν αὐτῆς (v. 252), see Cr. § 503; Ajax 1015, τὰ σὰ κράτη θανάτου. The phrase means, *anxious to show my friendship*, and the previous clause, *anxious to keep you from embittering your enemies by too loud grief.*

255. The sense is, *if on account of my frequent lamentations I appear to you to be too much oppressed with sorrow, or afflicted.*

259. The relative refers not to τὰδε, the immediate antecedent, but to πατρῶα πῆματα, the chief subject of thought. πατρῶα may denote *derived* or *inherited from a father*, as we speak of a man's paternal estate. Comp. Œd. Col. 1198, εἰς ἐκεῖνα . . . ἀποσκόπει πατρῶα καὶ μητρῶα πῆμαθ' ἄπαθες.

261. τὰ μητρὸς . . . ἔχθιστα = μήτηρ . . . ἔχθιστη. The construction with the verb is the same as in Trachin. 1174, ταῦτ' οὖν ἐπειδὴ λαμπρὰ συμβαίνει, and probably rises from an ellipsis of ὄντα, the participle being sometimes joined with this verb, instead of the infinitive.

265. Wunder remarks that τητᾶσθαι = *carere*, and not *privari*. This explains why the present and not the aorist is used. So *infra*, v. 1326.

269. παρεστίους, like many adjectives, may be resolved into a preposition and its primitive noun, = παρὰ τῇ ἐστίᾳ. Comp. Mt. § 446. 8, and v. 419.

271. τελευταίαν, *extreme*. I have not found this meaning of the word elsewhere in the tragic poets. — ἡμῶν, as Ellendt writes it, or ἡμῖν, with *ι* short, occurs twenty-six times in Soph., but neither Æsch. nor Eurip. has an inclined form of ἡμῖν or of ἡμᾶς.

275–277. τλήμων. Schol. πολμηρά, ἀναιδής. But see v. 439, note. — τοῖς ποιουμένοις. Comp. v. 40, note.

278. εὐροῦσα, *having reached*. “Cum ad diem illum rursus pervenit.” Ellendt. — τότε, *olim*. Brunck. But the word means nothing more than *then*, i. e. at that well-known time. By *that day* the poet intends that day of each month.

280. μηλοσφαγεῖν, though a neuter, adopts the construction of σφάττειν, its primitive. Or ἱερά may be an instance of the apposition which we have in Alcest. 7.

283. πατὴρ follows ἐπωνομασμένην. So ἐπώνυμός τις, καλεῖσθαι ἐπὶ τινος, are used, the preposition answering in these cases to our *after*. Comp. Mt. § 375. 3.

285. αὐτήν stands for ἐμαντήν. K. § 302. 8; Cr. § 506.

287. λόγοισι γενναία, Schol. εὐγενῆς λόγοισι, καὶ οὐ πράξεσιν. And so Brunck. It is better, with Erfurdt, to explain the phrase ironically, as referring to the low, abusive language of Clytemnestra, a specimen of which follows.

289. δύσθεον. Suid. ἀσεβές. So Æschylus uses the

word in several places. Here in Clytemnestra's mouth it denotes impiety shown by failure in filial duty towards herself. Brunck renders it *diis invisum*.

292. οἱ κάτω θεοί. Comp. vv. 110, 184.

300. I follow Dindorf and others in reading ταῦτα for ταῦτα, according to Blomfield's conjecture. The sense seems to be, *And her renowned husband at the same time, being near by*, (urges the same things with her, i. e.) *urges the same invectives which she had used*. For σὺν adverbial, comp. Antig. 85. Below, v. 746, it is perhaps separated from the verb by tmesis. For αὐτῇ depending on ταῦτά, see K. § 284. 4; Cr. § 400.

301, 302. The sense is, *This utter coward, this mere evil, that fights his battles with woman's help*. — ἡ πᾶσα βλάβη occurs in the same sense in Philoct. 622, cited by Brunck. The phrase is like many in Greek, and like our expression *I am all attention*. — τὰς μάχας, *the battles which he fights*. Comp. the same words, Thucyd. 4. 92.

305, 306. μέλλων = βραδύνων. — διέφθορεν. The earlier Attic writers used this second perfect in a transitive sense in preference to διέφθαρκα (which, however, was also in use), while in Homer, in the Ionic and latest Attic writers, the intransitive sense was current. — τὰς οὔσας . . . καὶ τὰς ἀπούσας ἔλπιδας. "What she had and what were about to arise." Schol. "Spem quam in se ipsa et in illo absente repositam habet." Herm. Ellendt explains the phrase as a formula including all possible hopes, although neither οὔσας nor ἀπούσας may have any definite meaning. But if this had been the case, could the two kinds of hopes have been so separated from one another as they are here by two articles? The Schol. seems to have hit the meaning nearest. Hopes near at hand (for οὔσας = παρούσας, comp. Antig. 1109) are such as she at any time cherished; hopes at a distance are such as might after a time be awakened in her breast.

308, 309. For the play upon *κακός* comp. *Alcest.* 705. — Hermann and other editors have *πολλή γ'* for *πολλή 'στ.*

313. *θυραίων οἰχνεῖν*, to go abroad. So *Trachin.* 533, *θυραῖος ἦλθον*. *θυραῖον* = *ἕξω θυρῶν*. Comp. v. 269. — For *τυγχάνει*, sc. *ᾧν*, see v. 46.

317 – 320. *τοῦ κασιγνήτου*. For the genitive after verbs of *saying*, see K. § 273. F; Cr. § 356; and comp. *Ajax* 1236. — *ἤξοντος, ἢ μέλλαντος*. The participle in such cases usually is accompanied by *ὡς*, and may be expressed by an infinitive. Comp. Mt. § 569. — *τί* for *ὄτι*. Rare in Attic. — *φιλεῖ ὀκνεῖν*, Schol. *εἴωθεν ἀναβάλλεσθαι*.

323. “Non possunt hæc verba exprimere, quod volunt interpretes, *alioqui non tam diu vixissem*; sed hoc dicit *Electra, non enim diu viverem, nempe si ille non veniret.*” Herm.

324. *δάμων*. It is comparatively rare that the genitive stands without a preposition in answer to the question *whence*. Comp. *Antig.* 10.

325. *φύσιν*, by birth. This word is nearly superfluous, as in v. 1125. — For v. 328, comp. vv. 122 – 125.

331. The sense is, *not idly to indulge your rash anger*. Ellendt interprets *θυμῷ ματαίῳ* more generally *perversitati tuæ*.

332. *οἶδα κάμαντήν ὅτι ἀλγῶ*, for *οἶδα ὅτι καὶ αὐτὴ ἀλγῶ*, *I know that I myself also grieve*. For this form of sentences, comp. *Antig.* 318; Cr. § 614.

335. *ὑφειμένῃ*, sc. *τὰ ἰστία*, *lowering my sails*. The perf. pass. often has a middle sense. — The sense of the next line is, *and not to seem to be engaged in something, and yet to bring no harm* (upon the murderers, i. e.) *not to show that I meditate vengeance which will be ineffectual*.

340. The sentiment is like that in *Antig.* 63. — For a plural in lieu of a singular verbal, comp. *Antig.* 677. *πάντα* is probably an accusative.

342. The Schol. and Hermann take *μέλειν* as a personal

verb here with $\sigma\acute{\epsilon}$ for its subject = $\phi\rho\nu\nu\tau\acute{\iota}\zeta\epsilon\iota\nu$; a rare usage found, according to Hermann, *Æsch. Agam.* 378, Eurip. *Herc. Fur.* 772. — For $\tau\eta\varsigma$ $\tau\iota\kappa\tau\acute{o}\upsilon\sigma\eta\varsigma$, and the reason why $\tau\eta\varsigma$ $\tau\epsilon\kappa\acute{o}\upsilon\sigma\eta\varsigma$ is not used, see *Prometh.* 849, note (2d ed.).

343. $\tau\acute{\alpha}\mu\alpha$ $\nu\omicron\upsilon\theta\epsilon\tau\eta\grave{\eta}\mu\alpha\tau\alpha$, your *admonitions addressed to me*. This is the objective use of the possessive pronoun. — For the government of $\kappa\epsilon\acute{\iota}\nu\eta\varsigma$, see Cr. § 381.

346. $\phi\rho\nu\nu\sigma\upsilon$ = ϕ . $\epsilon\acute{\upsilon}$, the opposite of ϕ . $\kappa\alpha\kappa\acute{\omega}\varsigma$. Choose, says Electra, either to act a foolish part like me, or to be wise (in a prudential point of view) and neglect your father.

349. $\tau\iota\mu\omega\rho\epsilon\acute{\iota}\sigma\theta\alpha\acute{\iota}$ $\tau\iota\nu\iota$, to *avenge one's cause*; $\tau\iota\nu\alpha$, to *revenge upon*, or *punish, one*. $\tau\iota\mu\omega\rho\omicron\upsilon\mu\acute{\epsilon}\nu\eta$, *trying to punish*.

351. $\pi\rho\acute{o}\varsigma$ $\kappa\alpha\kappa\acute{o}\iota\sigma\iota$, *besides the calamities* now existing. — $\acute{\epsilon}\chi\epsilon\iota$, this conduct *has in it*. Comp. *Antig.* 68.

356. $\acute{\epsilon}\kappa\epsilon\acute{\iota}$ is here used of the world below, as in *Alcest.* 744. This may be easily gathered from the context, but is owing to euphemism. — $\chi\acute{\alpha}\rho\iota\varsigma$ is here *the pleasure arising from receiving an honor, gratification*, and stands instead of $\tau\iota\mu\acute{\eta}$ repeated. Comp. *Antig.* 514.

357. $\eta\mu\acute{\iota}\nu$. This dative is not without its force. The sense is, *Thou who hatest for us*, i. e. *our hater*, or you who pretend that you hate.

363. The sense is, *Let me have it for my only food, that I do not grieve myself*, i. e. that I escape the pain which base submission to them would occasion me, and rather cause *them* trouble. A similar expression occurs in *Isocrates Areopagit.* § 82, Bekker: $\alpha\acute{\upsilon}\tau\omega\varsigma$ $\acute{\epsilon}\pi\alpha\iota\delta\epsilon\acute{\upsilon}\theta\eta\sigma\alpha\nu$ $\omicron\acute{\iota}$ $\pi\omicron\lambda\acute{\iota}\tau\alpha\iota$ $\pi\rho\acute{o}\varsigma$ $\acute{\alpha}\rho\epsilon\tau\eta\grave{\nu}$ $\acute{\omega}\sigma\tau\epsilon$ $\sigma\phi\acute{\alpha}\varsigma$ $\mu\acute{\epsilon}\nu$ $\alpha\acute{\upsilon}\tau\omicron\upsilon\varsigma$ $\mu\grave{\eta}$ $\lambda\upsilon\pi\epsilon\acute{\iota}\nu$. See also Eurip. *Cyclops*, 338. Brunck changed $\mu\grave{\eta}$ into $\nu\iota\nu$ ($\alpha\acute{\upsilon}\tau\omicron\upsilon\varsigma$). But in that case it is not easy to see why $\acute{\epsilon}\mu\acute{\epsilon}$, and not $\mu\epsilon$, is used. In the received text, $\acute{\epsilon}\mu\acute{\epsilon}$ stands for $\acute{\epsilon}\mu\alpha\nu\tau\eta\grave{\nu}$, “*quia tantumdem est*,” says Herm., “*ac si dixisset τὸ ἐμὲ μὲν μὴ λυπεῖν, λυπεῖν δὲ τούτους*.” And this sense Musgrave had

previously expressed in his note. Comp. 461, where σοί, in an enumeration of several persons, stands for *σαντῶ*. The same is true in a contrast, Eurip. Phœniss. 508: τοῦτ' οὖν τὸ χρηστόν . . . οὐχὶ βούλομαι | ἄλλῳ παρῆναι μᾶλλον ἢ σώζειν ἔμοι. In such cases the mind rests simply on the person as joined or contrasted with others, and not on the reflexive act.

369–378. μηδὲν πρὸς ὀργήν, say *nothing angrily* (literally, that has a leaning to, or looks towards anger). Comp. vv. 464, 921. — ἡθᾶς . . . πως, *pretty much accustomed*. For the gen. μύθων, comp. Cr. § 376. — τῶνδε, *the ills I now endure*. She means, that nothing can be worse.

380. According to Mt. § 608. 5, μήποτε is here used, and not οὔποτε, because the clause is subjective, i. e. what is said is dependent upon, and exists in the view of Clytemnestra and Ægisthus.

384. ἐν καλῶ, *in good time*. See Antig. 1097, ἐν δεινῶ, note.

385. In reply to Elmsley, who would read γὰρ for δὴ after Triclinius, Herm. says, “Optime convenit illud δὴ, ergo, animo indignanti decretumque contemnenti.” — The sense is, *What! have they then even resolved to do these things to me?* βεβούλευνται has a middle sense.

388. i. e. τίς ἔστω αὐτός ὁ λόγος, or αὕτη ἢ ἀρὰ ἦν ἐπηράσω. Comp. Antig. 427.

396–403. εἰκαθεῖν. See Antig. 1096, note (2d ed.). — σὺ ταῦτα θώπευ', *do you act such a cringing part* if you please. For the accus. ταῦτα, comp. Antig. 550, 743. — οὐκ ἐμοῦς τρόπους λέγεις, *you do not speak of my character*, i. e. what you speak of is not my character; unless λέγεις can have the sense, you do not *speak*, i. e. *display in what you say*. — τιμωρούμεναι. For the gender, see Alcest. 383. — μὴ . . . κενή, *I hope I am not yet so far devoid of sense*. “Electra says μὴ πω in the feeling of human weakness, as if in the course of time she could not be sure

of not acting as her sister suggested." Schneidewin. Rather she speaks in scorn, which is her present state of mind.

404. ἐστάλην, *I set out to go*. — ὁδοῦ follows the antecedent of οἶπερ, ἐκείσε, *thitherward*. — τᾶρα = τοι ἄρα.

405, 406. Brunck observes that the victims, whose blood was poured out as a libation upon the tomb, were there burnt. He conceives of Chrysothemis as being attended by servants carrying victims. But it is plain from vv. 405, 431, that the offerings were in her own hand. She went alone to offer a libation to her father, and ἔμπυρα must be understood, as Triclinius and several modern critics remark, of unbloody offerings. Comp. v. 440. Erfurdt remarks that the offering of Orestes, v. 894, was of the same kind. — τυμβεῦσαι χοάς = ἐπιτυμβίους χοάς δοῦναι. Antig. 901. This verb in Ajax 1063, Eurip. Hel. 1245, means, *to put in a tomb*; here, *to put on a tomb*. For its neuter force, *to be in a tomb*, see Antig. 888.

408. "Monkius conjicit ὃν γ' ἔκταν' αὐτή. At recte hic abest γέ. Non enim ipsa his verbis respondet Chrysothemis, sed quid Electra in mente habeat dicit." Herm. The words in Electra's mouth would have been without γέ; or at least Chrysothemis would not have given them the emphasis contained in that word.

410. δοκεῖν ἐμοί. ὡς and ὄσον, which are usually found with such restricting infinitives (comp. Alcest. 801), are sometimes omitted.

411. ἀλλὰ is used in opposition to something not expressed. *If never before, be with us yet at least now*. Comp. λέγ' ἀλλὰ τοῦτο, v. 415, *if you know but little, yet tell this*; ἀλλὰ τῷ χρόνῳ, v. 1013, *if never before, yet at length*.

419. πῆξαι ἐφέστιον = πῆξαι ἐφ' ἐστία. Comp. v. 269. This dream resembles that of Astyages in Herodot. 1. 108. — For this sceptre comp. Iliad ii. 101.

425. This seems to have been a custom, the object of

which was to obtain the aid of the Sun or of the Gods, in averting evil portended by dreams. Comp. v. 644. In Eurip. Iph. in Taur. 42, cited by Brunek, Iphigenia says, *The novel visions which this night has brought, I will tell to the air*, εἴ τι δὴ τόδ' ἔστ' ἄκος.

428 - 430. *νυν, therefore.* The connection seems to be, "I beseech you, therefore, do nothing rashly, for our mother, in her alarm caused by the vision, will use violence against you to prevent you from injuring her." — εἰ γὰρ . . . πάλιν, *For if you will reject me (my advice), at another time you will come after me, in the midst of your trouble.*

433. *ιστάναι κτερίσματα, to place (there) mortuary offerings.*

435. By a fine zeugma *κρύψον*, in the clause with *κόνει*, supplies the place of a verb of appropriate signification with *πρωαΐσιν*, as *σκέδασον* or *δός*. — For the next line comp. Antig. 197. — *νυν = αὐτά*, as in Prometh. 55, and v. 624 *infra*.

439 - 441. *ἀρχήν, omnino.* It is taken with *οὐκ ἂν . . . ἐπέστεφε*. — *τλημονεστάτη.* Passow gives this word, which obviously denotes a moral quality here and in v. 275, as in Philoct. 363, the sense of *bold, ready to undertake any crime*. But the analogy of *δύστηνος*, when denoting crime, as in vv. 121, 806, rather favors the signification *misérable* or *wretched* (in a moral point of view). — *ἐπέστεφε χοὰς τῶδε = ἐπέστεφε τόνδε χοαῖς.* Mt. § 411, Obs. 3, remarks that "some verbs take as well the dative of the person and the accusative of the thing, as the accusative of the person and the dative of the thing." The reason for the dative of a person here is, that, besides the general idea of crowning, or honoring, the poet had in his mind the special one of pouring upon; so that the verb adopts the construction required by *ἐπιχεῖν*.

442. *αὐτῇ* is not to be taken with *σοι*, or with *προσφιῶς*, which Monk prefers, but with *δέξασθαι*, a construction found

in Homer and Pindar. Comp. v. 226, and Mt. there cited. According to Herm. *δέχεσθαι τινος* or *παρά τινος* means *to receive from*, *δέχεσθαι τινι*, *to receive for the sake of*, or *out of favor to*. The *aoiist* infinitive here has a *future* sense, and this takes place not only after verbs which in themselves imply futurity, but also after others.

445 - 447. *μασχαλίζειν* denotes to hang under the shoulders or arm-pits, thence to cut off the extremities of a slain man, and hang them thus under his shoulders. According to Suidas, the extremities were joined together, and placed round the neck under the shoulders of the slain (thus forming a resemblance to the shoulder-band of beasts under the yoke, *μασχαλιστήρ*), as an expiatory rite, or that the murdered person might be powerless to take satisfaction. Another statement in Suidas is, that the murderers wore it upon themselves. Suidas, and others after him, as Blomfield on Choëph. 433, refer to Apol. Rhod. 4. 477, who says that Jason, after killing Absyrtus, "cut off the extremities of the deceased. Thrice he licked off some of the blood, and thrice he spit the abomination out from his teeth, which is the right way for murderers to atone for bloodshed." The learned Schol. on this place, and other writers, tell the same tale. Musgrave thinks that these horrid ceremonies were performed, not for the sake of expiation, but out of contumely towards an enemy. But the place from Apollonius shows the contrary. Wilkinson, in his Dalmatia, Vol. II. p. 154, says that "a Morlacco believes that, if he murders any one, he will be haunted by his shade, unless he carries about him a piece of the murdered man's dress. The part preferred for this purpose is taken from the sash; and having once put it on his breast, beneath his clothes, he never goes without it." — *καὶ . . . κάρᾳ κηλίδας ἐξέμαξεν*, and *wiped off the blood-spots* (from the instrument) with his head. *ἐξέμαξεν* is supposed to change its subject; but this is not necessary, since Agamemnon may be said

to have performed this deed, by means of his head used for that purpose. So one Schol. and Ellendt seem to understand the place. Wunder regards *κάρᾳ* as a local dative, *on his head*. This also was a murderer's ceremony, the symbolical purpose of which was, apparently, to transfer the guilt of the murder, to put the blood of the slain man upon his own head. In the *Odys.* xix. 92, we have *ἔργον ὃ σὴ κεφαλῇ ἀναμάξεις*, a deed which thou shalt wipe off upon thy head, i. e. shalt bear the guilt of. In Herodot. 1. 155, Cræsus says, *the things which took place before, I did*, καὶ ἐγὼ ἐμῇ κεφαλῇ ἀναμάξας φέρω, and I bear them, having wiped them off upon my head. — ἐπὶ λουτροῖσι, Brunck, after a gloss, makes to mean *for an expiation: others, at the bath*, near which Agamemnon was slain.

446. ἄρα μὴ. Comp. Antig. 632. Both an inferring and an interrogative power have been ascribed to this formula, as Schaefer has explained it in his "Meletem Crit.," p. 66, who there paraphrases the present passage, *hæc cum ita sint num putas*. But Herm., on Antig. loc. cit., justly denies that ἄρα has this power. "Ἄρα μὴ," says he, "idem prope modum est quod μὴ solum, nisi quod ἄρα μὴ paullo fortius." And Buttmann (index to Plato's Four Dialogues, 4th ed., Berlin, 1822) says, under ἄρα, "ἄρα μὴ sicut μὴ solum, interrogat in re incredibili, ita tamen ut ἄρα addat fere aliquam sollicitudinem, sive veram sive fictam, ne forte ab altero affirmetur." This agrees with the probable origin of the formula from an ellipsis of *δεινὸν* or a kindred word. Comp. Mt. § 608, Obs. 3. ἄρα μὴ δοκεῖς then means, *Is there danger that you think? you do not think, do you?* The sense is the same as if the words had been *δοκεῖς ταῦτα ἃ φέρεις λυτήρια εἶναι αὐτῇ τοῦ φόνου*, i. e. can free her from the guilt of the murder. For the genitive comp. vv. 636, 1489, where the same adjective is found. — Two lines below, σὺ δὲ is used in emphatic contrast, because now she was doing not her own will, but her mother's bidding.

449. "Bene monet Brunckius ad Orest. 128, in veteri luctu aliquot tantum cincinnos abscissos esse; in recenti omnem cæsariem." Herm. — ἀκρας φάσας. Schol. τὰ ἄκρα τῶν τριχῶν.

451. Brunck after the Schol. gives λιπαρῇ τρίχα, *suppliant hair*, i. e. hair offered by a suppliant, or which, as a symbol, made supplication in Electra's stead. Comp. v. 1378, λιπαρεῖ χερί. The reading of the MSS., ἀλιπαρῇ, was restored to the text by Hermann; according to whom it signifies, *unsuited to supplication*, i. e. *uncombed, squalid*. In this edition I give λιπαρῇ.

452. ζῶμα is here used for ζώνην, according to the Schol., Suid., Thom. Mag., and others. In Homer it means, *a garment trussed up*. Æsch. and Menander (Pollux 7. 51) used the word to denote a garment, probably in Homer's acceptance of it.

454. This his εἶδωλον could do, by appearing to the murderers in visions, to affright or deceive them, and to the avengers, to supply them with courage.

455. ἐξ ὑπερτέρας χεράς, *victrici manu*. Herm.

458. ἡ τανῦν δωροῦμεθα. The verb here used is, by a *constructio ad sensum*, accommodated to δώρας, implied in the hands which brought the gifts.

459. μέλαν. εἶναι must be understood, μέλαν εἶναι being for μέλειν. Comp. Œd. Col. 653, ἀλλὰ τοῖσδ' ἔσται μέλαν, for μελήσει. — κάκείνω, i. e. that he too, as well as the infernal gods, was concerned in sending the visions.

461. For σοί, comp. v. 363, note.

464. πρὸς εὐσέβειαν = εὐσεβῶς; properly, *in conformity with piety*.

466. The sense is, *For justice has (in it) no reason for contending with two* (opposing the opinion of the Chorus and Electra), *but for being forward to act*. This phrase, according to ordinary usage, should have ἐρίζειν and ἐπισπεύδειν as its subjects; comp. Antig. 68, where τὸ περισσὰ

πράσσειν is the subject of οὐκ ἔχει νοῦν οὐδένα. But the standard of judging as to what is reasonable is here the subject.

468. Chrysothemis here finely shows her more timid nature.

471. πικρὰν . . . ἔτι, *I think that this attempt upon which I am about to venture will be a calamitous one.* For the form of the sentence, see *Alcest.* 256.

472. Comp. the first lines of the ode in *Æd. R.*: 1086, 1087.

475. πρόμαντις, so called, as announcing beforehand, by Clytemnestra's vision, the approach of vengeance.

480, 481. κλύουσαν is instead of κλυούση, by a change of construction. According to Brunck, the poet had in his mind ὑπεστί μοι θαρσεῖν, in which case κλύουσαν would be used for the dative, according to the common idiom of the tragic poets. Comp. *Elmsley on Medea* 727, *Prometh.* 217, and v. 962, *infra*. Brunck cites πέπαλται δ' αὐτ' ἐμοὶ φίλον κέαρ τόνδε κλύουσαν οἶκτον, from *Æsch. Choëph.* 410.—ἀδυνόων, “quæ audientes Agamemnonis amicos, quasi suavi quadam aura afflant.” *Herm. εὐφραντῶν, cheering, Triclinius.*

484. χαλκόπλακτος, Dor. for -πληκτος, *hammered or beaten out of brass*; but *Erf.* and *Herm.* give it in an active sense, *ære percutiens*. — The Chorus says, that neither the dead man nor the instrument of death has forgotten the murder.

489–491. πολύπους and πολύχειρ strongly denote the fearful swiftness and grasp of the Fury, who is to be regarded as the executioner of Dike's sentence. Comp. v. 476. — χαλκόπους, *Schol. στερεὰ καὶ ἀκοπίαστος ἐν τῷ ἐπίναϊ κατὰ τῶν φονέων, firm and unwearied in pursuing after the murderers.*

492–494. Wunder and others give to ἀμιλλήματα the sense of *contentio*, struggle after, desire for; and refer οἶσιν to Clytemnestra and her paramour. The sense then is, *desire for murderous wedlock attacked those whom it was*

not lawful that it should attack. Triclinius refers οἶσιν to Agamemnon, and takes ἐπέβα as meaning *hostile attack*. This and the sense *conjugales amplexus* given to ἀμιλ. γάμων are perhaps to be preferred to the rendering now most in favor. The sense is, *For the unhallowed incestuous embraces of murderous marriage attacked (and slew) whom it was not lawful*. These words assign the reason for the vengeance of the Fury, — adultery ending in murder. — μαιφόνων is proleptic on either rendering. — ἄλεκτρα ἀμιλλήματα is like ἄγαμος γάμος, a marriage that is no marriage, i. e. an unfortunate or unlawful one. — οἶσιν οὐ θέμις. Emphatic: it was most unlawful to slay one they had so deeply wronged.

495 – 498. πρὸ τῶνδε, *therefore*. — The subject of ἔχει is the ensuing clause. The sense is, *This, or the thought, possesses me that the sign will never draw nigh to us unblamed by those who were doing and aiding in the deed*, i. e. by the guilty pair; for, as the Schol. says, *when they should suffer for their crimes they would blame the vision*, as having foreboded ill instead of good. With like brevity Shakespeare says (Henry VIII.), “My mind *gave me*, ye blew the fire that burns you,” i. e. gave me this that. But to make this sense, ἀψευγὲς must be separated from ἡμῖν and joined to δρῶσι, which is harsh. The reading is perhaps at fault. — ἀψευγὲς governs a dative, like the passive of its primitive verb. — πελᾶν, i. e. πελάσειν. The sign is thought of as at a distance, and as coming nigh, when fulfilled.

503. κατασχῆσει, lit. *will come to land*, i. e. come to pass.

506. αἰανὴ is the only example in the classics of a form αἰανός, and one excellent MS. here has αἰανῆς, which some critics prefer. αἰονός is, however, found in Hesychius, who has αἰανόν, χαλεπόν, αἰόν. See Herm on Ajax 657.

512. πρόρριζος, *from the root, root and all*. With ἐκριφθεῖς, here, it denotes utter destruction: *thrown utterly out, or thrown out, so as utterly to perish*.

513–515. The Scholiast's explanation, ἀφ' οὗ ὁ Μύρτιλος ἀπέθανεν, οὐ διέλιπεν αἰκία τοὺς πολυκτήμενας οἴκους, brings us to the true reading, οἴκους πολυπάμονας, favored by Bothe and Schneidewin, which I have introduced into this edition instead of οἴκου πολύπονος. The sense is, *When Myrtilus slept in death — never yet since then has woe and shame forsaken these wealthy abodes.* There is an allusion in αἰκία to the αἰκίαις of vv. 487, 511, and perhaps in πολυπάμονας to παγχρύσων of v. 510, denoting that the ignominy perpetrated on the wealthy Myrtilus was paid by the ignominy of the wealthy Pelopidæ.

516. ἀνειμένη, *left at large*, i. e. being freed from the control of Ægisthus.

518. For μὴ after ἐπέειπε, see K. § 318. 8; Cr. § 665. μὴ τοι γε, i. e. whatever else he could not prevent, he *certainly* kept you *at least* from disgracing those you ought to love by being out of doors.

522. Brunck, Erfurdt, Schaefer, Mt. (§ 551), take ἄρχω in the sense *I begin*, with καθυβρίζουσα. Monk and Herm. put a comma between ἄρχω, *I rule*, and the participle. The latter construction is to be preferred, as making the inconsistency between what Electra had said, and her want of fear and respect for Clytemnestra, more apparent. — θρασεῖα, sc. εἰμί, according to Herm., but the adjective may be taken as instead of an adverb, parallel to πέρα δίκης.

525. Brunck supplies from the foregoing κλύω πρὸς σέθεν, and considers οὐδὲν . . . ἀεὶ a parenthesis. The true construction makes πατήρ the subject of ἔστι by attraction, as well as the proper subject of τέθνηκεν. οὐδὲν is for καὶ οὐδὲν by asyndeton, owing to the earnestness of the discourse.

529. ἦ, sc. Δίκη, since κοῦκ ἐγὼ μόνη is parenthetical.

533. A simple construction here would be οὐκ ἴσον λύπης καμῶν (like λύπην λυπήσας) ὅτ' ἔσπειρεν ἐμοὶ ὅτ' ἔτικτον. But the poet, having used ἐμοὶ with ἴσον, afterwards completes

the sense by adding ὥσπερ ἡ τίκτουσ' ἐγώ. And he does not say ὄτ' ἔτικτον, because, as Schneidewin remarks, that would restrict her λύπη to the act of bearing a child; while the participle (denoting the *mother*, comp. v. 342) extends it to her subsequent maternal cares.

534. τοῦ, χάρις τίνος; "pro qua re? cujus gratia? τοῦ est idem quod ἀντὶ τοῦ, ut in Aristoph. Nub. 22, τοῦ δώδεκα μνᾶς πασία." Herm. A few authorities have τίνων for τίνος, which, if taken as a participle, gives a good sense, *repensens gratiam*. For the repetition of the interrogative, comp. Eurip. Androm. 388, τί καίνεις μ'; ἀντὶ τοῦ; As τίνων was more likely to arise from τίνος than the contrary, I have preferred to retain the latter in the text.

537. ἀντ' ἀδελφοῦ briefly denotes *instead of his brother's killing his own children*.

539. "Some criticize the poet," says the Schol., "for differing from Homer, who makes Hermione the only child of Menelaus and Helen; but herein he agrees with Hesiod, who adds a son, Nicostratus."

541. ἦς, i. e. πατρὸς οὗ καὶ μητρὸς ἦς. The poet might have used ὦν, but his mind dwelt on Helen; this being especially applicable to her.

543. δαίσασθαι is epexegetical. *Had Hades any desire for my children more than for his, to feed upon them?*

545. Μενέλεω δ' ἐνήν, i. e. ἐνήν δ' ἐν αὐτῷ πόθος τῶν Μενέλεω παίδων; — For the accent of παίδων, see K. § 65. 2.

550. The sense is, *But if I seem to you to judge wrong, when you have formed a correct judgment yourself, then set about blaming others*, i. e. me. So the Schol. recent. But Wunder, Ellendt, and some other critics, with the Schol. vet., join σχοῦσα with δοκῶ. The sense then is, *If I seem to you to judge wrong when I have judged right, then lay the blame on others*, i. e. on Agamemnon. But there seems to be something absurd in this. φρονεῖν κακῶς must refer to her thinking herself justified in slaying her husband, and

in not regretting the deed. How then, if Electra thought her self-justification wrong, could she lay the blame either of the act or the opinion upon Agamemnon? Moreover, if I am not in an error, οἱ πέλας cannot denote simply those who are near of kin, but only those with whom a near intercourse subsists.

557. ἐξήρχέσ με λόγοις. Mt. § 423, Obs. "Sometimes, especially in the poets, verbs which of themselves cannot govern an accusative take that case on account of the active sense which lies in them," i. e. through their connection with some other word. ἐξήρχες λόγοις together contain the active idea of *addressing first*. Comp. Eurip. Androm. 1201 (1199), cited by Mt., δεσπόταν γόοις κατάρξω, i. e. *I will begin to lament my master*.

564. τὰ πολλὰ πνευματα, "*multos illos ventos, qui flabant, vel qui flare solent. Hoc postremum cum natura Euripi [i. e. the strait between Eubœa and the mainland in which Aulis lay], qui locus, si quis alius, ventosus est.*" Herm. Comp. Eurip. Iph. in Taur. 6.

566, 567. κλύω, see Prometh. 683, note (2d ed.) — παίζον Musgrave explains of the sport of *running*, with which ποδοῖν agrees. He was *hunting*, when he killed the animal, according to the Schol. on Eurip. Orest. 647 (651), which Sophocles cannot have intended, the place being a sacred grove.

568, 569. κατὰ σφαγὰς, *in cæde*, Brunck. According to Mt. § 581, κατὰ here means *on account of*. Herm. writes κατασφαγὰς in one word, following ἐκκομπάσας, which, like κομπάζω, may take an accusative or a dative with ἐπί. — "ἔπος τι, dicit, quia veretur repetere dictum illud, ut impium." Herm. βάλλειν ἔπος is like ρίπτειν ἔπος. Comp. Alcest. 680.

581. Schaefer (Meletemata, p. 115) lays down the rule, that ὄρα μὴ with the subjunctive = *cave ne, vereor ne* (see an instance v. 1003 *infra*), and with the indicative = *vide*

num, which Wunder more correctly alters into *vide an non*. This latter sense is needed here, and as most MSS. give *τίθης*, I have followed Wunder in admitting the indicative, but in the form *τίθεις*, into this edition, instead of *τιθῆς*, which Hermann defends. Comp. Antig. 1253, note.

589, 590. *εὐσεβεῖς*. Schol. min. *ἐννάμαυς, ἤγαυον ἐξ ἐννάμαν γάμου* · and so Brunck, *legitimos*. But the ordinary sense may be retained here, and there is a contrast with *παλαμναίῳ* of v. 587. *ἐξ εὐσεβῶν*, i. e. of Agamemnon. — *ἐκβαλαῦσ' ἔχεις*, *hast cast off*, or treated with entire neglect. Comp. Œd. R. 611, *φίλον ἐκβαλεῖν*.

594. *γαμεῖσθαι* is said of the woman contracting marriage; *γαμεῖν* of the man.

596. *ἡ πᾶσαν ἴης γλῶσσαν. ἰέναι γλῶσσαν*, like *ἰέναι στόμα* in Œd. Col. 132, is figuratively used for *ἰέναι φωνήν*. *πᾶσαν* here denotes the constant repetition of the charge.

600. *τοῦ τε συννάμου*, and from *thy mate*. This word, which properly denotes *feeding together*, as in Philoct. 1436, is here used in speaking of a *husband*, and in Œd. Col. 340 of a *sister*.

603. *μιάστωρ*, properly, *one who pollutes*, who by crime, especially murder, causes pollution to others by contact. Œd. R. 353. Hence *a man stained with blood*, as in v. 275 *supra*. But here the word denotes an *avenger of blood*, and it is thus used also concerning a slain man who torments his murderer, Eurip. Med. 1371, and an avenging spirit or fiend. *ἀλάστωρ* and *παλαμναῖος* also unite these two ideas of the criminal and the avenger. The avenger wrought murder, and was polluted, until he obtained purification.

609. *καταισχύνω*, being often applied to those who are inferior to, or reflect dishonor upon, their honorable parents, is here used sarcastically by Electra concerning her resemblance in bad qualities to her mother.

610, 611. *εἰ, whether*. — *ξύνεστι*. The subject of this verb is *μένος* according to the Schol., sc. *μένος ξ. αὐτῇ*, but

Electra according to Herm, sc. Ἡ. ξύνεστι μένει. Either is admissible. Comp. v. 600, and Antig. 371. Schneidewin, again, thinks, less correctly, that Clytemnestra is the object of ὄρω, but that the reference is purposely ambiguous on account of the awe which the queen inspired. — τοῦδε refers to the foregoing clause.

614. Here and in Œd. Col. 751, τηλικούτος is used as a feminine for τηλικαύτη. These are the most remarkable instances of poetic license in regard to the common gender of adjectives.

626. θράσους τοῦδε οὐκ ἀλύξεις. Here Electra's impudence is conceived of as pursuing her, and as overtaking her when she suffers for it. The Hebrews said, "Your iniquity shall find you out," with the same figure.

628. πρὸς ὄργην ἐκφέρει, you burst into a passion. Comp. this verb in Alcest. 601.

630. The sense is, *Wilt thou not then let me even sacrifice in silence?* οὐδὲ pertains to θύσαι. — ὑπὸ denotes accompaniment, as in v. 711, χαλκῆς ὑπαὶ σάλπιγγος ἦξαν, *they started at the sound of a brazen trumpet.* — εὐφημος βοή signifies, properly, a cry or voice of good omen; but as almost any expression during sacred rites might be of bad omen, and silence was of good, εὐφημος ἔστω, εὐφημέω, εὐστομ' ἔχε (Philoct. 201), and the like, came to include *silence*, and, by a singular fate of words, this meaning predominated.

635. ἀνακτι τῷδ'. By this is meant a statue or altar of Apollo, in the shape of a conical pillar standing before the door. Comp. Œd. R. 919. The usage of these pillars prevailed especially in the states of Doric descent. For ἀνακτι, see Antig. 988, note.

636. ἀνάσχω εὐχάς. The use of ἀνέχειν with εὐχήν, to offer a vow or prayer, seems to be derived from holding up the hands on such occasions; = ἀνέχειν χεῖρας εὐχόμενον. So ἐμβάλλειν χεῖρὸς πίστιν, Philoct. 813, to pledge faith with the

hand, comes from putting the hand in another's hand in pledge of any thing, in which sense ἐμβάλλειν χεῖρα is found, Trachin. 1181. — In v. 637 ἤδη, *already* = with no further explanation on my part. — προστατήριε probably *protector, defender* from evil.

638. "Recte monet Musgravius, βάξιν κεκρυμμένην non de submissa voce, sed de *ambiguitate* et obscuritate dictorum intelligi debere." Herm. And so δισσω̄ν ὀνείρων is most probably to be understood.

642, 643. ματαίαν = ψευδῆ. Schol. recent. — ὦδε, i. e. when I use such obscure expressions. — τῆδε, *hac ratione*, Wunder. Comp. 1302, Trachin. 554. But τῆδε may well refer to Electra, and καὶ be taken with it, being out of its proper place. The sense will then be, *I will say it for her also*, i. e. will so say it, that she may hear and not understand. So the Schol. just named have it.

646. εἰ πέφηνεν ἐσθλά, *if they have appeared*, or are come *betokening good*. — δὸς τελεσφόρα, *give them to me fulfilled*, sc. grant the fulfilment of them.

651. ἀμφέπειν depends on δός, to be supplied from its opposite μὴ ἐφῆς of the previous sentence.

653. εὐημεροῦσαν is to be taken with ξυνοῦσαν φίλοισι, *living in prosperity with my friends*. — τέκνων is for τέκνους, being attracted to its relative (comp. Alcest. 523). καὶ answers to τε after φίλοισι.

655. Schneidewin notices the repetition of λ here, as denoting the insinuating entreaties of Clytemnestra. He also remarks, that in the next line τὰ δ' ἄλλα refers especially to the wish that Orestes and Electra may be put out of the way.

660. Just as the prayer was finished, it seemed to be fulfilled. Human ignorance and guilt, having lost all faith in eternal justice, now triumph, and are certain of final impunity; but divine wisdom deceives, and by deceiving ruins them at the acme of hope. There is a striking scene

of the same kind in *Œd. R.* 945 *et seq.*, where Jocasta openly contemns the oracles of the gods as being false, which in a few minutes assert their truth, and involve her and her husband in utter ruin. — The Schol. observes, that the old man here avoids the extremes of pity and gladness, acting the part of an indifferent stranger. He also remarks, that the poet was happy in making Electra and Clytemnestra hear the news together, that the story might not be told twice, and that the feelings of both might be shown at the same time.

663, 664. The sense is, *Am I right also in again guessing that this is his wife?* *κρῆν* here means *to hit the mark, reach the truth*. Comp. *Æsch. Suppl.* 584 (589), *καὶ τὸδ' ἂν γένος λέγων ἐξ Ἐπάφου Κυρήσσις*, *you would be right in pronouncing us sprung from Epaphus*. *τυγχάνω* is similarly used in *Philoct.* 223. — For *πρέπει*, *she appears*, see *Alcest.* 512. Or it may have the more emphatic sense of *conspicua*, or *decoro adspectu esse*.

668. *ἔδεξάμην τὸ ῥηθέν, accipi omen*. I receive what was said as betokening a happy answer to my prayer. The aorist *ἔδεξάμην* narrates what were her feelings the moment before, when the other was pronouncing the words of good omen.

670. To what was said in the note on v. 45, I here add from Hermann (review of Müller's *Eumenides*, *Opusc.* 6. 2. 186), that the poet shows great judgment in making this message come from Phanoteus rather than from Strophius, the uncle of Orestes, and naturally the foe of Clytemnestra. She would not have put credit in the news if communicated by Strophius, but would have suspected some plot. Two separate messages are therefore contrived; one from Phanoteus, the bearer of which meets with ready audience; the other from Strophius, with the ashes, which naturally is brought more slowly, and is thus received with confidence.

676. For the participle *θανόντα* following *λέγω*, comp.

Mt. § 569. 5. ἀγγέλλω is so used in 1443, 1452. Usually the infinitive, or the participle with ὡς, occurs in such cases. — Another reading of considerable authority for πάλαι λέγω is τότ' ἐννέπω. For νῦν τε καὶ πάλαι, comp. Antig. 181. For νῦν τε καὶ τότε, v. 907 *infra*. The present tense includes the past in such cases; and usually is found even with πάλαι alone.

682. πρόσχημα governs the two genitives in different relations. Comp. Eurip. Androm. 148, στολμόν τε χρωτὸς τόνδε ποικίλων πέπλων, and Eurip. Electr. 443, Ἡφαίστου χρυσέων ἀκμόνων μόχθους ἀσπιστὰς . . . τευχέων, i. e. *the armor, viz. the shield made upon Vulcan's golden anvil*. The sense is the same as if ἀγῶνα stood in apposition with it, *Græcia's pomp of games*. Or, as Herm. explains it, ἀγῶνα takes the place of an adj. = ἀγωνιστικόν. See v. 19. — “ἀθλων χάριν dicit, quia non spectatum sed certatum venerat Orestes.” Herm. I. e. ἀγῶν here denotes the games as an institution and an assemblage; ἀθλα as a series of contests.

684. δρόμον. Several MSS. have δρόμου, which Herm. adopts, supplying κρίσω from the next clause. The Olympic, and probably the Pythian games began with the stadium race.

686. The sense is, *equalling the end of the race with his form*, i. e. closing the race, by gaining the victory, with a brilliancy corresponding to his personal appearance. So Pind. (Nem. 3. 32) says of an athlete ὦν καλός, ἔρδων τ' εἰκότα μορφῆ. There is allusion to λαμπρὸς of v. 685, and φύσις = εἶδος. Several Scholl. gave this sense to this not obscure passage. But Musgrave conjectured τῇ φέσει, i. e. ἀφέσει (= βαλβίδι, *carceribus*), which most critics since have received, although not agreed as to the meaning of the passage. According to Brunck, *equalling the close of the race with the start* is hyperbolic language, denoting *going through the course in an instant*, which is flat and forced. According to Hermann, the expression means,

going back to where he set out, which, he says, is a very plain description of the dialulus.

689, 690. κράτη = νίκας. Comp. v. 85. — βραβῆς. Comp. vv. 1107, 1442; K. § 57.

691. All the MSS. have δρόμων διαύλων πεντάεθλ' or πένταθλ' ἄ, which absurd reading is altered by Porson into δρόμων διαύλων ἄθλ' ἅπερ νομίζεται. Herm. considers πεντάεθλα as put by attraction for the genitive, but does not say how the genitives of this line are governed. πεντάεθλ' ἄ makes the measure harsh, and the form ἄεθλον for ἄθλον is un-Attic. The pentathlum, again, seems to have taken place on the second day, after the horse-race. Hence the text follows Porson's conjecture, but the line is probably spurious. δρόμων διαύλων = δρόμων διαύλων τε.

697. δύναιτο has an indefinite subject, e. g. τις. Comp. v. 1323; K. § 238, R. 3.

698, 699. ἵππικῶν, sc. ἄθλων, which word, or ἱερά, is understood in τὰ Ὀλύμπια, τὰ Πύθια. — ὠκύπους, relating to swiftness of foot. Comp. the expression in v. 861, and ἀριστόχειρ ἀγών, Ajax 935.

702. ἀρμάτων for ἵππων, by metonymy. See Alcest. 67. — By Λίβυες, the Greeks of Cyrene in Libya seem to be meant, who also colonized and possessed the neighboring town of Barca (v. 727). Their skill in horsemanship is abundantly shown by several of Pindar's Odes. They were the first Greeks who drove four horses abreast (Herodot. 4. 189). Comp. Casaub. on Athen. 3, cap. 22. But there is an anachronism, since Cyrene was founded long after the time of Orestes. By a still greater anachronism, the poet refers the Delphic games of his own day to the era of the Trojan war.

703. Thessalian horses were highly prized by the ancients. Hence the direction in Athenæus 7, p. 278. E, to seek out ἵππον Θεσσαλικὴν Λακεδαιμονίην τε γυναῖκα, as being the best of their kind. — Ætolia, too, was famed for horses. Strabo, viii. 388.

706. The Ænians were a Hellenic tribe, dwelling on Mount Cēta, and therefore called also Cētæi. — White horses were an aristocratic distinction at Athens, as white asses were among the Jews. Judges v. 10.

708. δέκατον ἐκπληρῶν ὄχον, “numerus decem curruum curru suo implens, i. e. ordine decimus.” Herm.

709. ὄθ'. “ὄθι, ὑθι, si bene memini apud Euripidem non legitur nisi in melicis, et in metro anapæstico.” Elmsley on Eurip. Iph. in Taur. 34. This is the only case of the kind in the trimeters of the tragic poets.

710. αὐτοὺς κλήροις ἔπηλαν, literally, *cast them by lot*, i. e. by casting lots assigned them their place. The proper object of πάλλειν is κλήρους, which being omitted, the verb alone came to mean to cast lots, and by consequence, in an active sense, to allot, or assign by lot. — ὑπαὶ σάλπιγγος. See v. 630, note.

713. ἐν. Herm. says, that the adverbial ἐν corresponds with *simul* only in the sense of *therewith*, or *besides*, and not in that of *thereupon*, and therefore reads ἐκ in this passage. But as ἐν τούτοις has the meaning of *at the time of these things*, as well as that of *amid* or *together with these things*, why may not ἐν alone have both acceptations? It has the same sense in Antig. 420.

715, 716. φορεῖθ', φείδοντο, are here written without a coronis, on the supposition that the augment is omitted. Upon the question, whether elision takes place, or the augment is omitted, see Mt. § 160.

717. χνόας Suidas defines by σύριγγας. The latter, he adds, from the Schol. on this place, “is the part of the axle inserted into the hole of the wheel. And the hole of the wheel itself is also so called.” The first signification obtains here: comp. vv. 721, 745. Perhaps σύριγξ properly denoted *the hole*, χνόη, *the end of the axle*, πλήμνη, χουίκη, *the nave of the wheel*; but they are more or less confounded. — βάσεις, orbitas.

719. Brunck cites Virg. Georg. 3. 111. "Humescunt spumis flatuque sequentum." Add Iliad xxiii. 380.

720 – 722. ἐσχάτην στήλην, *the last pillar*, the *meta* around which the charioteers turned. The *spina*, which ran a little obliquely near the middle of the Roman circus, was wanting in the Greek hippodrome, where several pillars in a line divided the course. In the same way στήλην ἄκραν, v. 744, is explained in a Scholium of a Barocci MS., which may be seen in Vauvillier's edition of Sophocles, by τὸν καμπτήρα αὐτὸν τὸν τελευταῖον. — ἔχων ὑπό, *driving towards*: properly, keeping his horses in the direction of, guiding them towards. ἵππους is here to be supplied, as in several similar phrases. ὑπό, with verbs of motion, strictly denotes, *direction under*, and the noun which it governs is an elevated object. αὐτήν here contrasts the pillar itself with its neighborhood, and may be translated with ὑπό, *directly under, directly towards*. — δέξιον, κ. τ. λ. Of the four horses abreast, the inner pair were under the yoke, but the two outer ones were only held by a rein, and hence called σείραιοι. The driver turned towards the left, so that the horse next the meta is called ὁ προσκείμενος, sc. τῇ στήλῃ. The horse on the right, being farther from the pillar and making the greatest arc in turning, had full rein given him. Comp. Antig. 138 – 140, note. This passage is suggested by Iliad xxiii. 336, where Nestor, after telling his son to draw up close to the meta, and to lean with the weight of his body towards the left, adds, ἀτὰρ τὸν δεξιὸν ἵππον | κένσαι ὀμοκλήσας, εἰξαί τέ οἱ ἠνία χερσίν.

724. ἄστομοι. Schol. σκληρόστομοι, and so Suidas. Comp. Plutarch. Vit. Artax. § ix., Κύρῳ γενναῖον ἵππον, ἄστομον δὲ καὶ ὑβριστὴν ἐλαύνοντι.

725, 726. βία φέρουσιν. Comp. Eurip. Hippolyt. 1224. "βία φέρειν, vel uno verbo ἐκφέρειν dicitur equus, qui, frenis non parens, effuso cursu, rectorem aufert." Herm. It has the same sense with βία φέρεται. Plato, Phædr. 254. A.

— ἐκ δ' ὑποστροφῆς is variously explained. Hermann renders it by *ex iterato, rursus, denovo*, and takes it with *τελοῦντες*. “Dum ex iterato sextus ac septimus jam cursus peragitur. Dicit hoc: metas iterum atque iterum ambiendo sextum et jam septimum cursum agunt,” etc. The phrase thus understood is nearly idle. Wunder joins it to *συμπαύουσι* in the sense of *reversing their course*, or turning round. “In contrariam partem aversi . . . adversas frontes impingunt.” Schneidewin explains it by the German phrase “aus der Wendung (der Bahnlinie) gerathend,” getting out of the direction or race-path. The context, even v. 727, leaves it uncertain whether the poet conceives of these horses coming into collision from the side, or in front. — *τελοῦντες* is masculine, because ἵπποι was in the poet's mind, which is of that gender, v. 722. — ἔκτον ἔβδομόν τε. ἤδη belongs to ἔβδομον, and *τελοῦντες* with that word supplies a future's place. The sense is, *While performing the sixth course, and already in the act of performing the seventh*. But Musgrave says concerning ἔβδομόν τε, “*septimumve; puto enim τέ, et, pro ἤ, aut, hic usurpari.*” To this Wunder accedes. On one occasion (Pind. Pyth. 5. 65) forty chariots were broken.

731–733. The Attic poets omit no occasion of glorifying their countrymen. — ἀνακωχέειν, according to Suidas, “is properly used, when, in a storm at sea, men take in the sails, and toss upon the spot where they are, without trying to make head against the wind.” So Herodot. 6. 116 uses it to denote *in alto tenere*, but 7. 168 to stop by the land. But here it answers to ἀνασειράζειν, *to rein back or in*. — παρῆς, *letting pass*.

734. “Verba Sophoclis duas admittunt interpretationes, unam, quæ Monkio placuit; *postremus quidem vehebatur, sed cohibebat equos, ut qui in fine spem repositam haberat*. In qua tamen insolentius dictum videtur ὑστέρας ἔχειν τὰς πώλους, *retinere equos ut vosteriores sint*. Altera interpre

tatio, et ea mihi quidem verior videtur, hæc est, qua δέ non ad *ὑστέρας* ἔχων πώλους, sed ad τῷ τέλει πίστιν φέρων referatur: *posterior quidem vehebatur Orestes, sed, quum minus validos equos haberat, in fine ponens fiduciam.* Ita, ut statuam, facit Homerus, quem imitatus est Sophocles (Iliad xxiii. 319).” Herm. But the interpretation of Monk is to be preferred, because the local sense of *ὑστέρας* forces itself upon the mind. — *ἔσχατος*, not *outmost*, but *furthest behind*. The Athenian had escaped the general disaster by reigning his horses in, and turning outwards; Orestes, by being behind.

736. “Interpretēs ὁ δὲ de Oreste, νῖν de Atheniensi intelligunt. At sic nemo ἄλλου πoτιus quam νῖν dici expectaret. Νῖν enim de eo dici necesse est, de quo potissimum sermo est. Atqui is est Orestes.” Herm. But the sense requires that ὁ be referred to the nearest subject, Orestes. He had kept his horses back, and now, seeing one competitor alone on the ground, urges his horses to their full speed. In other words, *διώκει* necessarily, as well as *ἤλαυνε*, points at an action of Orestes. An excellent MS. has ὄπως δ' for ὁ δ' ὡς.

738. *διώκει*, *pushes on*; ἵππους is to be supplied. ●

741. The courses were twelve in all. Pind. Pyth. 5. 45. — ὠρθοῦθ', *he passed straight onwards* through the courses. But Ellendt interprets this word, as in the passive, with the sense of *erigor*, thus burdening the poet with an unusual tautology. Comp. Philoct. 1299 for the sense which seems here to be required. — ὀρθὸς ἐξ ὀρθῶν, *standing upright in his upright* (yet not overturned) chariot. ἐξ is used because the action of driving to the spectator seems to proceed out of, or exert itself from, the chariot. Comp. Antig. 411 for ἐκ, and Antig. 1266 for the adjective used twice.

743. λύων, *while in the act of disentangling* the rein, which was held fast by some of the gear, so that he was

unable to curb the horse and keep the chariot far enough from the meta.

745. μέσας χυόας. Schol. recent. κατὰ μέσον ἔθραυσε (τὴν χυόην). A better explanation of μέσας than Ellendt's, who says, "dictum quod axis rotæ mediam partem tenet."

747. τμητοῖς ἰμάσι. See v. 863, and comp. Eurip. Hippolyt. 1245. — πίπτουτος πέδῳ. πίπτειν is not very often followed by a dative of that which is fallen upon or into, without a preposition. Comp. Eurip. Orest. 88, δεμνίοις πέπτωκε. Æsch. Choëph. 47, πεσόντας αἵματος πέδῳ. Passow in his Lexicon remarks, that πίπτω with ἐν, or with the local dative without ἐν, has the sense, not of *to fall upon* (which belongs to πίπτειν εἰς), but *to fall and lie upon, to lie fallen on*. This explains the use of the present participle, as the events mentioned could not have occurred *while he was falling*. But πίπτειν ἐν is not always so used; e. g. in Antig. 782 it may have the sense of ἐμπίπτειν, *irruere*.

749. στρατός, *the assembly*. This word, which originally denoted a body of men spread out or encamped (from the root of στρώννυμι, *sterno, stratum*), is often used, especially by Æschylus, as a synonyme of λεώς. In the Iliad λεώς itself denotes the troops, especially the infantry.

750, 751. For the form of this sentence, see the note on Alcest. 949. — ἀναλολύζειν takes an accusative of the person, like βαῶν (Alcest. 235) and other verbs of crying and groaning; as denoting pity or sorrow. We have also ἀναλολύζειν βαήν, Eurip. Troad. 1000, like βοῶν βοήν; and ἀναλολύζειν Θήβας, *to fill Thebes with shouts and cries, personare Thebas*, Eurip. Bacchæ 24. — αἶα . . . οἶα may be translated as if they were ὅτι τοιαῦτα . . . τοιαῦτα. Comp. Alcest. 144.

752. τοτέ is to be supplied before φορούμενος. Comp. Eurip. Hecuba 28, κείμαι δ' ἐπ' ἀκταῖς, ἄλλοτ' ἐν πόντου σάλῳ.

754. κατασχεθόντες is accented as an aorist participle, being clearly such in sense. Comp. Prometh. 16.

757. Most MSS. read κήαντες, but those which follow the recension of Triclinius read κείαντες, and this Buttm. (Largest Gram. 2. 161) regards as the genuine epic form. Erfurd and Herm. read κείαντες, as being more Attic.

758. σποδοῦ qualifies σῶμα, as an adjective would, or denotes the material, like στέφανος ἀνθέων, *hearts of stone*, etc. The sense is, *a body reduced to miserable ashes*. See v. 19, and comp. v. 58. μέγιστον, i. e. once very great.

760. ἐκλάχοι is a reading of superior authority to ἐκλάχη. The optative, as Herm. says, is said *ex mente illorum qui afferant cineres*.

762. τοῖς δ' ἰδοῦσιν, οἱ περ εἶδομεν, *spectatoribus, scilicet nobis qui vidimus*. Schaeff. The last words are added, as an expegetical after-thought, to show that he was one of the witnesses.

764. The term δεσπότης is very rarely used, as in this instance, by free persons in Greece (v. 129, 1227) in speaking of their king. See Valckenaer on Eurip. Hippolyt. 87.

765. πρόρριζον. See v. 512.

766. After τί ταῦτα only a comma is to be put; two clauses (viz. τί ταῦτα λέγω and πότερον εὐτυχῆ λέγω) being condensed into one. Comp. Alcest. 675.

770. δεινὸν ἐστίν, *has a very great influence*. Comp. Prometh. 39.

771. For the use of the masculine singular here, comp. Antig. 455, note. — ὦν τέκη for ὦν ἂν τ., as Monk remarks.

774, 775. θανόντος . . . ὄστις, *of his having died, who*, αὐτοῦ being omitted. This use of a participle and a noun, though admissible in Greek, is less frequent than in Latin.

780. ἐξ ἡμέρας, *after it was day*, as ἅμα ἡμέρα means *at daybreak*.

781. The sense is, *Impending time always led me along (the path of life) as though I should die*; i. e. I lived in constant dread of being killed at some near future time. — προστατῶν. ἐμιστάμενος, ἐπιγενόμενος, Scholl. And so

most modern interpreters. Neue finds in the word an allusion to the office of a *προστάτης*, which is probably intended by the poet. *ὁ προστατῶν χρόνος*, then, is *time* (a God in v. 179), *under whose tutelage or control I am*. — Sophocles has wisely painted the mother's love and the murderer's dread of wrath as existing together in Clytemnestra's mind. As the two feelings are contrary, her joy at this news is not excessive. She feels (v. 768) that her very deliverance from the fear of vengeance is attended with a sting.

783. *νῦν δὲ* is repeated in v. 786. A double parenthesis intervenes, occasioned by *νῦν*, and by *τῆσδε*. — *ἀπηλλάγην* refers to the point of time when she heard the news. There is therefore no need of *ἀπῆλλαγμαί*, which many authorities give.

785, 786. *ἐκπίνουσα*. Comp. Antig. 532. — *τούμὸν* agrees with *αἶμα ψυχῆς*, *life-blood*, as if they were united in one word. — *νῦν δέ*. The sense is, *But now we shall pass our days in quiet, I think (πov), as far as this one's threats are concerned*.

792, 793. Schaefer joins *τοῦ θανάτου* with *ἄκουε*, and places a comma after *Νέμεσι*, in which case *ὦν* of the next line is masculine. But no prayer addressed by Orestes to Nemesis is alluded to; while it is natural that Electra should call upon the goddess to hear her mother's proud taunts. *Νέμεσις θανάτου* is like *Ἐρινὸς πατρός*, Œd. Col. 1434, and *τὸν ἐμὸν Ἰκέσιον Δία*, Eurip. Hecuba 345. — *ὦν δεῖ*, *what she ought to hear*, alludes to Clytemnestra's prayers, that the proud threats of Orestes might meet with retribution.

795. *τάδε* = *ταύτην τὴν εὐτυχίαν*. — In the next line, *οὐχ ὅπως* is elliptical for *οὐ λέγω* or *οὐκ ἐρῶ ὅπως*, and answers to our *not that*. — Monk takes v. 795 as a question.

797. *ἦκοις ἂν . . . εἰ ἔπαυσας*. Here *εἰ* with the indic. takes the opt. with *ἂν* in the apodosis; a past action being

the condition, and a possible present effect the consequence. See Mt. § 524. 2. 2. The sense is, *If you have made her to cease, — it can be said that you are come.* — ἔπαυσας is used with allusion to the same verb in the previous lines.

800. In the first edition I admitted into the text *καταξίως*, the reading of most MSS., which Hermann defends on the ground that *ἄν* can be supplied from the preceding verse. This is now changed into *κατάξι' ἄν*, in accordance with the opinion of a number of critics; — 1. Because three MSS. are now known to contain the reading *κατ' ἀξίαν*, which is an easy corruption of *κατάξι' ἄν*, and *καταξίως*, like other adverbs in *ως* (Elmsley on Bacchæ 192), may have stolen into the place of an adjective form *καταξία*. 2. If *καταξίως πράξειας* be not, in this connection, “a palpable solecism,” as Monk says, still it does not appear to be “satis Græce dictum.”

802. *ἔκτοθεν* for *ἔξω*, because her cries would come from without. So, v. 1323, *τῶν ἐνδοθεν*, because some one came out, and v. 1339, *τὰντεῦθεν*, *things thence*, for *things there*, *state of things in the house*, because the knowledge of them came to persons outside.

805. *δεινῶς* alludes bitterly to *δεινόν*, v. 770.

806, 807. *δύστηνος*. See v. 439, note. — ἀλλ', *nay, rather*.

816. *ἄρά μοι καλῶς ἔχει* is, perhaps, said with allusion to vv. 790, 791. These words are spoken plainly in bitter irony.

818. *ξύνοικος* (sc. *αὐτοῖς*) *ἔσομαι*. The text is suspicious here, as the elision of the verbal ending *αι*, by the tragic poets, is very doubtful. Dawes transposed, *ἔσομαι ξύνοικος*. Herm. reads *εἴσοιμ'*.

819. “*παρεῖσ' ἐμαντήν conjungendum cum τῆδε πρὸς πύλῃ, ad hasce fores me ipsa permittens, i. e. mei copiam faciens ad quodvis malum mihi inferendum.*” Herm. Brunck's *prostrata* comes nearer to the sense of this phrase, which

seems to mean, *abandoning myself, negligently casting myself*.

826. κρύπτουσι. Suid. οὐκ ἄγουσι εἰς φῶς. But Ellendt, after Herm. and Monk, takes this word in its neuter sense, *latent*.

830. μηδὲν μέγ' ἄσσης is to be taken in the sense which a gloss cited by Brunck gives to it, μηδὲν ἀπρεπὲς εἰς τοὺς θεοὺς εἴπης. We must suppose in the actor loud bursts of grief. Hence the Chorus demands τί δακρύεις; *what need of this hopeless grief?* to which Electra answers by an interjection of mingled grief and passion. Comp. Theocr. Idyl. x. 20, μηδὲν μέγα μυθεῖ. Ajax 386, μηδὲν μέγ' εἴπης.

833. ἐλπίδ' ὑποίσεις. By the words of vv. 828, 830, the Chorus implied that it retained some hope for Electra. Her entire despair and dejection show that she could not have uttered vv. 823–826, which are given to her by Brunck.

836–848. The Chorus alludes to a case similar to that of Agamemnon, in which a bad wife suffered divine vengeance. Amphiarus, knowing that he should die if he joined the expedition against Thebes, hid himself, but was betrayed by his wife Eriphyle, for the sake of a golden necklace. His son Alcmaeon avenged his death upon Eriphyle. Incidentally his honor in the world below is brought forward as a comforting thought. Electra denies that the cases are parallel, since he had a son to avenge him, but Agamemnon has none. — οἶδα γάρ. I must suggest hope, *for I have in mind the case of, etc.* — κρυφθέντα χρυσοδέτοις ἔρκεσι γυναικῶν. After γυναικῶν in the MSS. ἀπάταισι is read; but it injures the measure, and is obviously a gloss upon ἔρκεσι. — κρυφθέντα alludes to the earth's opening and swallowing Amphiarus alive. — ἔρκεσι, the *golden necklace* given to Eriphyle, inasmuch as it was a *snare* to her, and led her to betray her husband. In the Choëph. 608, Æschylus mentions another woman, Scylla of Mega-

ra, who destroyed her father, χρυσεοδμήτοισω ὄρμοις πιθή-
 σασα δώροισι Μίνω. Sophocles seems to have had the pas-
 sage in his mind when he wrote these lines. — πάμψυχος
 ἀνάσσει. One Schol. πασῶν ψυχῶν ἀνάσσει. And so Mt.
 § 446. 8, Herm., and others. Brunck on Æsch. Pers. 677
 (691) says: “Veterum opinio erat reges, qui virtute et
 factis excelluissent, apud inferos magna in dignitate esse,
 imperiumque in mortuorum simulacra, seu animas, exer-
 cere.” Comp. Odys. xi. 485, cited by Brunck, and see
 Blomf. on Persæ, ubi supra (697 of his ed.). In a frag.
 Eurip. has χθονίων Ἰαίδη μετέχεις ἀρχῆς, and in Alcest. 746 is
 a somewhat similar thought. But it may be justly doubted
 whether the word can have this meaning. The Schol. also
 defines πάμψυχος by ἀθάνατος and by διασώσας πᾶσαν τὴν
 ἑαυτοῦ ψυχὴν, i. e. *possessed of full vitality*, unlike the half-
 alive shades of the deceased. This last sense Passow and
 others, with reason, prefer. — ὀλοὰ γάρ. ὀλοή has here a
 passive sense, *perdita*. The Chorus began to say, *For the*
worthless woman — ; but Electra in a question anticipates
 what was intended to be said: *was slain?* (do you mean?)
 — μελέτωρ. Suid. ὁ ἐπιμελούμενος, ὁ τιμωρὸς τοῦ πατρός.
 — τὸν ἐν πένθει, sc. ὄντα = τὸν πενθούμενον, *the lamented*
Amphiaraus. Comp. v. 290, where ἐν πένθει means *in*
mourning for others.

849–859. δειλαία δειλαίων = δειλοισιότη. Similar super-
 lative phrases are ἄρρητ' ἄρρητων, CEd. R. 465, ἔσχατ' ἔσχάτων,
 Philoct. 65. — κυρεῖς, sc. οὔσα. See Antig. 487. Or κυρεῖς
 can be active. Then the construction is δειλαία οὔσα κυρεῖς
 δειλαίων, *miserable already, you meet with (new) miser-*
ies. — In v. 852, Hermann's emendation, αἰῶνι, appears
 in the text, without which both metre and sense are embar-
 rassed. Musgrave had conjectured αἰκιῶν; but the adject-
 ives can hardly be used substantively here, unaccompa-
 nied by an article. — παμμήνη = πᾶσι μῆσι, *perpetual*.
 Comp. Antig. 607, 608. — πανσῦρτα πολλῶν στυγνῶν τε

ἀχέων = σύροντι πάμπολλα δεινὰ καὶ στυγνὰ. Electra says, *I also am aware, too well aware, of this, in a life which for ever draws along with it a flood of miseries and calamities.* — In vv. 855–859 the sense is, *Draw me no longer aside* (sc. from grief), *where* (i. e. in a case where, when) *I have no more the aid of my hoped-for noble brother.* ἐπίδων, *object of hope, person hoped for.* So ἐλπίς is often used, as by St. Paul, Rom. viii. 24. Comp. μῖσος, Antig. 760. ἀρωγαί, derived from the Scholiast by Musgrave, and now confirmed by one excellent MS., is to be preferred to ἀρωγοί, with which the sense must be *hoped-for helper* (v. 19). In that case the adjectives would be joined to the genitive, by a poetic license, for which see Antig. 794, note.

861–870. The preceding words are to be supplied: ἔφν μόρος πᾶσι θνητοῖς οὕτως ὡς κείνῳ; — χαλαργός is from χηλή = ὀπλή poetically, and ἀργός = ταχύς. Comp. ὠκύπους ἀγών, v. 699. — ὀλκοῖς, *reins* (from ἔλκω, as ῥυτήρ from ῥύομαι), = ἰμᾶσι of v. 747, where τμητοῖς also occurs. — ἐγκῦρσαι is the subject of ἔφν, and μόρος its predicate. — ἄσκοπος, “*cujus finem conspiciere non possumus, immensa.* Sic ἄσκοπος χρόνος in Trachin. 246.” Herm. — ξένος, *as a stranger, in a strange land.* *

871–874. τοι, *perfecto.* Herm. Brunck altered this into σοι. — διώκομαι, *propero.* Brunck’s translation; and so Passow, who considers it as in the middle. But then διώκομαι . . . σὺν τάχει μολεῖν is tautological. With the passive, we have the sense, *I am driven on by pleasure*, which gives both clauses their full meaning.

882. ἐκείνον ὡς παρόντα νῦν Matthiæ regards as a case of the accusative absolute with ὡς, the sense being, *on the ground that, or because I know that, he is present.* Elmsley supplies εἰδυῖα, ὀρώσα, or some similar participle (note on Heraclid. 693). λέγω, however, may be easily supplied from the preceding clause; and the construction is like λέ-

γουσιw ἡμᾶς ὡς ὀλωλότας, which Mt. § 569 cites from Æsch. Agam. 683. — νῶν, *for us both*, seems to allude to *thine own evils and mine*, v. 880.

885. ἐμοῦ τε κοῦκ ἄλλου. “Videntur Græci illo τε καὶ interdum usi esse, ubi, si severius rem expendas, non erat admittendum. Simillimum est βία τε κοῦχ ἐκόν in Œd. Col. 935, τρεῖς τε καὶ δέκα apud Pind. Olymp. 1. 127.” Herm. Comp. Mt. § 626.

888. ἀνηκέστω, *cureless*, thence *ruinous*: here used with πυρί, a *fire* or *fever* of joy, and with χαρά, Ajax 52. The word is here used to denote that which ruins by maddening the brain, or by the bitter disappointment which must follow.

894. ὄρω ἐξ ἄκρας κολώνης is for ὄρω ἐπ’ ἄκρα κολώνη. Comp. Alcest. 836. And in the same way verbs of sight often adopt adverbs of motion instead of those of rest. See v. 1429. In this mode of speaking, the sight or image proceeding from the object, and not the sensation, was thought of. ὄρω ἐκ is, *I have a sight, I receive an impression of sight, proceeding from*.

895. πηγὰς = χοάς, as in Œd. Col. 479. — περιστεφῆ ἀνθέων, like πολυστεφῆς δάφνης, Œd. R. 83, ἐπιστεφῆς οἴνου, Homer. Kühner (largest Gr. § 525) refers this case to the genitive of material. But see Mt. § 345.

899–901. γαλήνη. Schol. recent. ἡσυχία, ἐρημία ἀνδρῶν. — ἐσχάτης = ἄκρας, v. 894, *the highest part of*. — πυρᾶς (for which see Alcest. 608, note) is a poetic genitive of place. K. § 273. 4; Cr. § 379. The multitude of words here used to denote the grave or burial-place is remarkable. — νεωρῆ τετμημένον. She would know that it was *freshly cut* by not having seen it before.

903. σύνηθες ὄμμα, *species animo obversari solita*. Herm.

905. οὐ δυσφημῶ, *I utter no word of ill omen, i. e. I keep silence lest some word of ill omen should escape me*. See v. 630.

908. του. This genitive of a person seems to be used as the *source whence* the decoration came, rather than to depend on ἀγλαΐσμα understood. See Antig. 10.

911. πρὸς θεαῦς = πρὸς ναοὺς τῶν θεῶν. Comp. Antig. 199. — ἦ γε, *quippe cui.*

913. οὐδὲ μὲν δῆ, *nor indeed surely.* ἀλλὰ shows that it is an objection which she is answering.

914. ἐλάνθανεν for ἐλάνθανεν ἄν. For the omission of ἄν see Alcest. 901, note.

915. ἐπιτίμια is here taken for *marks of honor* conferred upon Agamemnon; = ἀγλαΐσματα, v. 908. Dindorf conjectures ἐπιτύμβια.

917. αὐτός. The MSS. have αὐτὸς here, which Buttm. on Philoct. 119, and Wex on Antig. 929 (917), defend. The former asserts that the tragic poets use αὐτὸς in the sense of *idem*, for ὁ αὐτός. The latter says, that αὐτὸς is employed when a person is conceived of as he is, and as opposed to a change of his nature; but ὁ αὐτὸς when he is opposed to another subject. Thus οὐκ αὐτὸς δαίμωνων in the present instance should mean, not a *different δαίμων*, but a *δαίμων with a different nature* or character. But this is at variance with the fact, that, when a man's fortune changed, he was said to have another δαίμων, and *vice versâ*. Comp. Alcest. 913, μεταπίπτουτος δαίμονος; frag. Eurip. in-cert. (68, ed. Matth.) “a prosperous man ought not to think ἔξειν τὸν αὐτὸν δαίμον' εἰσαεί.” Matthiæ (in the Addend. to Eurip. Hippolyt., Vol. VII. p. 502) has refuted Buttmann's view at large, with his usual good sense, and has brought Hermann round to his and the old opinion, that αὐτὸς is never *idem*. Herm. says, on Antig. 920 (3d ed.), “αὐτός, *ipse*, adjectivum est, quo quis ab suis distinguitur, i. e. ab rebus omnibus quæ cum ipso conjunctæ sunt. ὁ αὐτὸς autem, *idem*, nomen est, quo quis in diversis rebus a se ipse non diversus esse significatur.”

919, 920. ὑπάρξει κῦρος, lit. *will be the confirmation*, will

determine the existence of. — *ἀνοίας*. For the government, comp. K. § 274; Cr. § 372; and vv. 1027, 1143, 1179, 1183, 1209.

922. *ἔποι γῆς*. “*Proprie dici debebat ἔπου γῆς, et ἔποι γνώμης, sed per attractionem bis dixit ἔποι.*” Herm. If this be so, *φέρει*, by zeugma, supplies the place of *εἶ* with *ἔποι γῆς*. The sense is, *You neither know where you are nor what you mean.*

924. *τάκεινον . . . σωτήρια*, *deliverance by his hand*, help from him. *τὰ σωτήρια* is here used as the noun *σωτηρία*, and takes the subject genitive. Ellendt explains the phrase unsatisfactorily, *salus, vita illius*, making *ἐκείνου* the object genitive.

931. *πρὸς τάφον*, *brought to the tomb*; — the act of bringing being implied in *κτέρισμα*, the mortuary present.

939. *λύειν βάρος* here is not *to alleviate, lighten the weight* of suffering, in which sense *λύειν μελεδήματα*, *λυσιπνονος*, etc. are used; but *to unbind*, by unbinding *to remove the weight*.

943. For *τλῆναι* with a participle, comp. Cr. § 633. The construction with the infinitive is far more common.

949. *τις*, not *φίλων*, but *παρουσία φίλων*, which is the same as *παρὸν φίλος*. Comp. Alcest. 606.

950. *λελείμεθον*. Elms. on Aristoph. Acharn. 733 (698, ed. Bekker), thinks that the Alexandrine grammarians invented the first person dual; of which Iliad xxiii. 485, Soph. Philoct. 1079, and the present line, — all of them easily altered, — afford the only instances in the Greek writers, except two in a line of Pompeianus, — a hunter of rare words cited by Athenæus. This last circumstance rather favors the early existence of such a form, as Buttm. (Large Gram. 2. 419) remarks. Nor is it credible, that the grammarians, if they invented this form, should have been so modest as to insert it in only three places of the classic writers. On the other hand, its disuse accords with a class

of facts relating to the disappearance of the dual from a number of languages.

951. βίῳ θάλλοντά τ', i. e. ἐν βίῳ ὄντα θάλλοντά τε, = ζῶντα καὶ θάλλοντα of Trachin. 235. Others read from conjecture θάλλοντ' ἔτ'.

956. The poet makes Electra design to slay only Ægisthus, and not her mother; being deterred by horror at the deed, though she wishes it done, and rejoices in it, when Orestes is divinely ordered to do it. In like manner Hamlet was to slay only his uncle.

958. Monk and Herm. take ποῖ with βλέψασα; the construction being, ποῖ, εἰς τίν' ἐλπίδων, βλέψασα, μενεῖς ῥάθυμδς. But the Scholiast makes it = εἰς τίνα χρόνον, and so joins it with μενεῖς, which is to be preferred. But ποῖ rather = *up to what point, until what shall happen.*

962, 963. For the change in case from ἐστερημένη to γηράσκουσαν, comp. Mt. § 536. Both constructions are common; the dative taking the case of a previous noun, and the accusative that of the subject of the infinitive. In the present case the accusative was convenient on account of the measure. — τῶνδε, i. e. λέκτρων implied in ἄλεκτρα.

969. οἷσει εὐσεβειαν. Schol. recent. (οἷσει) δόξαν εὐσεβείας. See Alcest. 1093, note.

971. καλεῖ is in the future middle with a passive sense.

972. ὀρᾶν πρὸς τι signifies, *to look with inclination or favor towards any thing.* See Schaefer on Dionys. de Comp. Verb., p. 143. — τὰ χρηστὰ = τοὺς χρηστούς. Comp. Antig. 659.

977. Masculine pronouns, adjectives, and participles are often taken with feminines dual, or refer to them, as in vv. 1003, 1006. But here the noun is masculine, used instead of the feminine κασιγνήτα, according to Mt. § 436.

979. εἰ βεβηκόσιν, *in a good situation, living in prosperity,* being in a prosperous course of life. Comp. vv. 1057, 1094.

980. "Recte Musgravius (Eurip. *Androm.* 221), *προσθήτην φόνου interpretatur administrarunt cædem.*" Herm.

982. *πανδήμῳ πόλει*, i. e. in public assemblies, where the citizens are collected together.

992. *φρενῶν ἐτύγχανε*. Supply *οἶσα*.

996. *ὀπλίζει* takes the construction of verbs of *clothing*.

1000. Comp. Philoct. 259, *τέθηλε, καὶ μείζον ἔρχεται*.

1002. *ἄλυπος ἄτης*, *without suffering harm, without harm*. Comp. *ἄλυπος γήρως*, *without the grief of old age, without old age*, *Œd. Col.* 1519, cited by Schaefer, *Meletem.* p. 79. Adjective compounds of a privative often differ but little in meaning from *ἄνευ*.

1005. *λύει = λυσιτελεῖ*. In this sense it takes a dative elsewhere. Herm. accounts for the accusative here by a species of attraction, as the following verb takes that case; or by a *constructio ad sensum*, the meaning being the same as if *ὠφελεῖ* or some such verb had stood in this place. I see not why *λύει* may not be taken in the active sense of *freeing*, as Erfurdth understands it, *κακῶν* being easily supplied. The sense is apposite: *to die ingloriously* (i. e., as the next lines show, to be put to a slow death of torture and ignominious treatment) *in no degree frees us from our evils, nor benefit us*. Comp. vv. 939, 944, to which lines allusion is made.

1009, 1010. Brunck, in his version, joins *τὸ πᾶν* with *γένος*. But it is rather to be taken with *δλέσθαι*, as an adverbial phrase. — *κάξερημῶσαι*, i. e. *πρὶν ἡμᾶς ἐξερημῶσαι ἡμέτερον γένος*.

1012. The sense is, *And I will preserve what has been said secret and undone*, i. e. so that it shall remain secret, and nothing shall result from it. — *σοι*, *for thy sake*. — *φυλάξομαι* here adopts the meaning of the active. Comp. v. 1504, where the construction with an adjective is similar.

1013, 1014. *νοῦν σχῆς . . . εἰκαθέιν*, *have the sense to yield*.

In v. 1465, the infinitive after νοῦν ἔσχον is preceded by ὥστε. Comp. Ajax 1264, εἴθ' ὑμῖν ἀμφοῖν νοῦς γένοιτο σωφρονεῖν. — ἀλλὰ τῷ χρόνῳ. Comp. the note on v. 411.

1015. Schneidewin, with some reason, gives vv. 1015, 1016 to Chrysothemis, whose advice to her sister, v. 428, is of similar import. The Chorus, if it uttered these lines, would side against Electra, which it nowhere does. — πείθου. “Brunckii MS. C. πιθοῦ, quod ab illo, magis Atticum judicatum, receperunt Erf. et Schaef. — Est hic unus ex ridiculis illis Atticismis, quales plurimos hæc ætas proculdit. πιθοῦ est *obedi*, quod est, statim mutari sententiam et fieri quod jubeat, volentis: πείθου autem, *sine tibi persuaderi*.” Herm. — For λαβεῖν limiting δμεινον, comp. Antig. 439.

1018. ἐπηγγελλόμεν has not the sense of *asking* here, which Thomas Magister, cited by Brunck, gives it, but rather of *bidding*, like our word *tell*.

1022. For ἄν omitted, comp. v. 914. Others read πάντα γ' ἄν, or πᾶν γὰρ ἄν.

1023. φύσιν here denotes *spirit*, λῆμα. She had the same spirit then, but her youthful mind was not equal to the task.

1026. ἐγχειροῦντα. Supply κακὰ from κακῶς. Comp. Pind. Nem. 4. 51, cited by the Schol. ῥέζοντά τι καὶ παθεῖν ζοικεν.

1028. καὶ requires that a clause should be supplied, such as ἀνέχομαι νῦν κλύουσα. The sense is, *I hear you with patience now, and I shall hear you with patience also when you commend me*; i. e. I shall be forced to hear your confessions, amid your calamities, that you acted rashly.

1033. μητρὶ . . . σῆ. “Hoc σῆ magna cum vi additum; *matri te dignæ*.” Schaef.

1035. The sense is, *But then know at least to what a degree of disgrace thou art trying to bring me by thwarting my plans*. In the next line, the genitives adopt the construction of ἀτιμίας here. Correlatives of οἷ must be

supplied in thought. — “The equality of the parts of the line adds point to the sarcasm” (Schneidewin); ἀτιμίας and προμηθίας being weighed against one another.

1037. τῷ σῶ δικαίῳ, *what you call just*. Comp. Antig. 573.

1040. ᾧ . . . κακῷ. See v. 163.

1044. ἐπαιπέσεις ἐμέ, i. e. experience will bring you round to my opinion.

1048. φρονεῖν, *to think of, pay attention to*. — φρονεῖν τι, *infra*, v. 1056 = *aliquid sapere*; and τοιαῦτα φρόνει seems to mean, *talia licet sapias*, i. e. keep that wisdom if you will; I want it not. τοιαῦτα there refers to τι. But another turn can be given to the phrase.

1052. οὐ μὴ μεθέψομαι. Elmsley, on Œd. Col. 177, Medea 1120, and elsewhere, teaches that οὐ μὴ with the subjunctive denies, but with the future indicative forbids; and that in the latter case the verb and μὴ are to be taken together, while οὐ affects the whole sentence, which is interrogative. Thus οὐ μὴ λαλήσεις ἀλλ' ἀκολουθήσεις ἐμοί; means, *will you not not talk, but, etc.*, i. e. *do not talk, but*. He thinks οὐ μὴ elliptical for οὐ δευὼν μὴ in all cases. There are several examples, which, he says, cannot be reconciled with this rule, one of which is the present; another, Œd. Col. 177; a third, Aristoph. Frogs 512. In these cases he alters the text, reading in the present line οὐδ', *ubi*, with some MSS. A fourth example, Antig. 1042 (where μὴ cannot belong to τρέσας), he does not notice. Herm., on Elmsley's Medea (Opusc. 3. 236), agrees with him, as to the interrogative nature of certain sentences where οὐ μὴ with the future is found; but justly remarks, that the prohibitive force is confined to the *second persons* of futures, and is not owing to the nature of the tense. Thus, as οὐ μενεῖς; *will you not stay?* is closely allied to μεῖνον, so οὐ μὴ μενεῖς; answers to μὴ μείνης. Matthiæ, in his Grammar, § 517, modifies Elmsley's views, but is quite confused, and

erroneous in several points. Thus he regards v. 42 of this play as affording an instance of οὐ μὴ with a future; but μὴ is there confined to the subjunctive, and the future ὑποπτεύσουσι has only οὐ.

The following points seem to be clear:—1. οὐ μὴ with the subjunctive is elliptical for οὐ δεινὸν μὴ, or some similar phrase. Now, as words of fearing with μὴ are sometimes followed by a future indicative, so is it with οὐ μὴ thus elliptically used. The examples of this are rare, but not on that account to be condemned. 2. οὐ μὴ is sometimes not for οὐ δεινὸν μὴ, but οὐ affects the sentence, which is interrogative, and μὴ the verb. In all these cases, the verb is in the *second person* of the future. 3. The subjunctive with οὐ μὴ and the future out of the second person deny; the second person of the future with οὐ μὴ, if the interrogation is resolved, answers to an imperative.

The distinction between οὐ μὴ μεθέψομαι and οὐ μὴ μετὰσπωμαί is at most a slight one. Herm. (Opusc. 3. 188) says, that the subjunctive is used with regard to what we fear will happen at a certain or not distant time; the future indicative, with regard to what we fear will happen at an indefinite time. But the thing feared in v. 1029 is sufficiently indefinite, although we have οὐ μὴ πάθης, and definite in CEd. R. 1075, where we have δέδοιχ' ὅπως μὴ . . . ἀναρρήξει.

1054. The sense is, *There is great folly even in the attempt to obtain things useless.* By κενὰ Electra intends her sister's plan of inaction.

1058–1069. τοὺς ἄνωθεν = τοὺς ἐν ἀέρι. Comp. CEd. R. 965, τοὺς ἄνω κλάζοντας ὄρνις. ἄνωθεν is for ἄνω, perhaps on account of the verb of sight. See v. 894, and comp. Philoct. 28. — ἐσορώμενοι, *when we look with admiration upon.* — τροφᾶς κηδομένους ἀφ' ὧν, *providing for the support of those from whom.* The filial piety of storks is alluded to. Comp. Aristoph. Birds 1353, where Patralcæas

says, that he wishes to choke his father, and get all the estate. Písthētærus replies :

“ But we, the birds, possess an ancient law,
Graven upon the pillars of the storks,
That, when the father stork all the young storklets
Has fed, and fitted them to fly abroad,
The young in turn are bound to feed the father.”

— ὦν = ὦν ἄν. Comp. Mt. § 527. Obs. 2. — εὔρωσι has the sense of the middle εὔρωνται, *procure for themselves, obtain*. — The chain of thought in the first eight lines of this strophe seems to be this : Why do we not act like birds in respecting our parents ? But if, like Chrysothemis, we are wanting in filial piety, we shall not long be unpunished. — ἀπόνητοι. Supply τελοῦμεν τάδε. — χθονία βροτοῖσι φάμα, *Rumor, who carriest news under the ground for mortals*. “ The ancients held that the knowledge of things in the upper world found its way to the dwellers in Hades. The supernatural cause of this was Φήμη, Ὀσσα, Ἀγγελία.” Schneidewin. — καταβάσων ὄπα. Comp. βοᾶν ἰωήν, Philoct. 216, and the note on v. 750. — ἀχόρευτα, *sad, mournful*. So Eurip. Troad. 121, ἄτας ἀχορεύτους. The sense of the last clause is, *carrying* (i. e. announcing, v. 873) *mournful and disgraceful tidings*.

1070–1081. The sense of the first four lines is, *that ere now the affairs of their house are at a bad pass, and, as to what concerns the children, the discord of the two is no longer settled in an amicable mode of life*. The first clause speaks of the prosperity of the adulterers and former evils ; the second, of the variance of the two sisters, which had now become more declared. “ Prior pars enunciationis propter posteriorem addita est, hoc sensu, *quum jam laborent ex odio domestico* (i. e. Clytemnestræ et Ægisti), *accedere etiam rixas sororum*.” Herm. But Wunder explains the first clause of the death of Orestes, in which case σφιν can only mean Agamemnon. — A syllable is want-

ing at the end of v. 1070; Herm., after Triclinius, adds δῆ; Wunder introduces νοσείται into his text. — διπλη φύλοπις is like ξύναμον νείκος, Antig. 793, or like ἀμφίλογον νείκος, Id. 111. — σαλεύει, properly, *tosses at anchor upon the sea, is at the mercy of the storm.* — τὸν ἀεί, sc. χρόνον, if the text is right. Comp. εἰς τὸν ὕστερον, Trachin. 80, and perhaps τὸν ἀεί, Œd. Col. 1584. — ἐλοῦσα furnishes the condition of the preceding line. The sense is, *ready to give up life* (for βλέπειν see v. 66) *after destroying* (i. e. if thereby she can destroy) *the two wretches.* Ἐρινός, in Trachin. 895, denotes *mischievousness, ruin*; here, *author of mischief*, like ἀτη in Antig. 533. — εὐπαρῆς, *of a noble nature.* εὐγενής is often so used, e. g. in v. 257; Antig. 38. — τίς . . . βλάστοι; *Quis unquam adeo generosa existere (vel nasci) possit?* Musgr. i. e. *naturam adeo generosam habere possit.*

1082–1089. A syllable is wanting at the close of v. 1082. Herm. inserts γάρ. — ζῶν κακῶς, *by living basely*, by consenting to retain life on base conditions (v. 989), not *rebus in adversis*, as Brunck has it. — ὡς, *quomodo*, i. e. in conformity with this conduct of the good. — κοινὸν εἶλον, like κοινὸν παιεῖσθαι, Œd. R. 240, *chose for thy companion.* Thus κοινὸν is predicative, and the sense is, *Thou chosest a life all sorrowful for thy companion.* This is Schneidewin's explanation. — καθοπλίσασα τὸ μὴ καλόν. Schol. *καταπολεμήσασα τὸ αἰσχρὸν καὶ νικήσασα.* Brunck, *profligato scelere, by fighting down wickedness with armed force.* The participle is the means by which φέρειν may come to pass. — δύο φέρειν ἐν ἐνὶ λόγῳ, lit. *in order to obtain two things in one discourse*, i. e. in order to acquire two titles together, when she is spoken of; viz. κεκληῆσθαι, etc.

1091–1097. Herm. gives τεῶν for τῶν in v. 1091, his own conjecture, and χειρὶ for χερὶ in v. 1090, from Eustathius. Dindorf, in both his edd., gives ὑπόχειρ in v. 1092

for ὑπὸ χεῖρα (χέρα, Erf. and Herm.), from a conjecture of Musgrave and Hermann. — ἀριστα φερομένων seems to be a phrase like τὰ πρῶτα, or ἀριστεία φέρεσθαι, *to get the first prize*; and ἀριστα τῶνδε (νομίμων), *the first prize for the observance of the laws*. Comp. Antig. 368, where νόμους means, *obedience to the laws*.

1098, 1099. ὀρθά τε . . . ὀρθῶς δέ. δέ is used instead of τε, because of the extreme frequency with which it occurs, after the same or a similar word in a second clause, as if μὲν and not τε had preceded. See Herm. on Ajax 823. Orestes takes for granted (comp. v. 759) that his pretended errand is known, and so does not explain himself fully.

1101. ἔνθα for ὅπου, in indirect interrogation. See Alcest. 785. — ἄκηκεν. To explain the use of the perfect, Wunder says, “Non dubium est, quin οἰκῶ non tantum habito, sed etiam sedem pono in aliquo loco, vel habitatum aliquo concedo significaverit. Hinc erit ἄκηκέμαι habitatum concessisse, vel sedem posuisse, i. e. habitare.”

1102. ἀζήμιος has an active sense here. *He who told you has done you no harm*, sc. by misdirecting you.

1104. ποθεινόν, longed for by Clytemnestra and Ægisthus, as the Chorus should understand, but, as he meant, longed for by Electra and himself. In the next line, the poet, with refined art, introduces Electra to him so as to excite his attention, and yet not in clear language; for ἀγχιστον can mean nearest in place, or nearest to the people of the house in relationship.

1110. τὴν σὴν κληδόνα, *the report you mean*. See v. 1037.

1111. For Strophius see v. 45. Orestes, as pretending to come from him, a relative, could be expected not to know exactly what the messenger from Phanoteus had told.

1113. φέροντες . . . κομίζομεν, *we are bringing and have in charge*.

1115. τοῦτ' ἐκεῖν' ἤδη σαφές. “τοῦτ' ἐκεῖνο is a common

phrase, in which ἐκεῖνο refers to something before said, or thought of, or to some familiar truth. It is followed by a sentence explanatory of τοῦτο without a connective particle." Mt. § 471. 11. I have placed a colon after σαφές. The earlier editions have a full stop; Hermann's, and some other modern ones, none, — without sufficient reason, as I think. Comp. Medea 98. — ἄχθος is understood by Ellendt, Wunder, and others perhaps, of the *urn*. Brunck explains it as denoting Electra's *burden* of soul or *grief*. This is somewhat favored by the next line, where her sorrow is referred to, as though she had just alluded to it.

1117. τῶν κακῶν seems to depend on κλαίεις, and not on τι. For the genitive following this verb, comp. Mt. § 368. a. — The Schol. calls attention here to the business-like hardness of Orestes, who is afraid to betray himself by any emotion, and moreover is acting a part.

1122. ἀποδύρωμαι is in the first aorist.

1125. πρὸς αἵματος φύσιν: i. e. οὐσα πρὸς αἵματος κατὰ φύσιν. φύσιν is almost superfluous, as in v. 325.

1126. Aulus Gellius (7. 5) relates, that a celebrated actor, Polus, performed the part of Electra in this play, after the death of a beloved son. "Igitur Polus," says he, "lugubri habitu Electræ indutus, ossa atque urnam a sepulcro tulit filii, et quasi Oresti amplexus, opplevit omnia non simulacris neque incitamentis, sed luctu atque lamentis veris et spirantibus."

1127–1129. λοιπόν is taken with μνημείον, and ψυχῆς in apposition with φιλτάτου ἀνθρώπων ἐμοί. — ἀπ' ἐλπίδων, "*secus ac speraveram*. οὐχ ὄνπερ, particula οὐκ abundanter posita cum attractione. Debebat enim dici καὶ οὐχ αἴσπερ ἐξέπεμπον." Herm.

1133. κλέψασα. The nominative participle sometimes appears in a subordinate clause after πρίν.

* 1134. "ὄπως ἔκεισο non esse *ut jaceres sed ut jacuisses* vix opus est hodie moneri." Herm. See Prometh. 157, 749.

1138 – 1141. If Pope's elegant lines (which Monk cites),—

“No friend's complaint, no kind domestic tear,
Pleased thy pale ghost, or grace thy mournful bier:
By foreign hands thy dying eyes were closed,
By foreign hands thy decent limbs composed,”—

are compared with these similar ones, Sophocles will be found to be the better in simplicity and tenderness. Instead of *pale ghost* we have *τάλας*, instead of *gracing the mournful bier*, and *decent limbs*, we have the natural expressions for the works of loved hands at the funeral. — *ἐν* is used to denote the instrument, because the body was in the hands of those who washed and buried it. — *ἄθλιον βάρος*. Comp. *Alcest.* 204.

1152. Erfurdt and Herm. put a colon after *ἐγώ*, and write *σύ*, because *σοὶ* “intolerabili languore fœdat hunc locum,” and Wunder says that they only can retain *σοί*, “qui sensum nexumque totius loci non perspectum habuerunt.” I incline nevertheless to adhere to the reading of the MSS.; and to interpret the phrase, *I am dead by your means*, you have slain me. *θνήσκω* seems to take a dative like that which follows a passive verb, answering to the familiar phrase, *θανεῖν ὑπό τινος*. Comp. *Ajax* 970, *θεοῖς τέθνηκεν οὗτος, οὐ κείνοισιν, οὐ*. Id. 1128, *θεὸς γὰρ ἐκώσζει με, τῷδε, δ' οἴχομαι*, is perhaps also in point. Eurip. *Androm.* 334, *τέθνηκα τῇ σῇ θυγατρὶ*, *suppose I had died by your daughter's hand*.

1171. The Schol. says, *πιθανῶς πρόσκειται τὸ ὄνομα τῆς Ἡλέκτρας, ἵνα μάθῃ Ὀρέστης, οὐ γὰρ μόνη ἦν αὐτῷ ἀδελφή*.

1174. “Ut recte monet Monkius, *ποῖ λόγων* jungenda sunt; qui tamen addere debebat, ad eumdem genitivum participium *ἀμχανῶν* referendum esse.” Herm.

1176. Hermann writes but one interrogation-mark in this line, taking *πρὸς τί* for *πρὸς ὃ τι*. Comp. *Œd. R.* 1144. It may be doubted, however, whether two short questions are not better suited to the excited state of Electra's feelings.

1179. Ellendt, under *τάλας*, considers *ταλαίνης* as an epithet of *συμφορᾶς*, like *αἴλιον τάλαν*, Philoctet. 1087, but under *αἶ* denies that it can be so used, and understands it of *Electra*, *miserable on account of her hard lot*. The first explanation is the best. Comp. Ajax 980, *ἄμοι βαρείας ἄρα τῆς ἐμῆς τύχης*, where there is no ambiguity. — Wunder notices the happy art of the poet here, in representing Orestes so astonished and affected by his sister's wasted and woebegone appearance as to be unable to answer her repeated questions.

1181. *ἀθέως*, *without the gods' help*, in a state of desertion by them. Comp. *Œd. R.* 254, *γῆς ὧδ' ἀκάρπως κἀθέως ἐφθαρμένης*, and 661, *ἀθέως ὀλαίμην*.

1183. *τροφῆς*, *mode of life*. So *Œd. Col.* 328.

1185. Orestes says, *How ignorant was I, as it seems, of my misfortunes!* i. e. he calls his sister's woes his own, and means that he was little aware of the greatness of her suffering, in which he thus sympathized. *ταῦτα* in v. 1186 denotes his ignorance.

1187. *ἐμπρέπουσαν πολλοῖς ἄλγεσι*, not *shining amid sufferings* by reason of constancy and greatness of soul, as Passow explains this phrase, (thus bringing in a circumstance foreign to the context, and about which Orestes could be supposed to know nothing,) but *conspicuous for a multitude of sufferings*. *ἐν* in this compound denotes *amid*, i. e. *being environed with*. Comp., from a frag. of Sophocles, *γυναικομίμοις ἐμπρέπεις ἐσθήμασιν*, *thou art conspicuous for apparel imitating that of women*, literally, *conspicuous in*, i. e. *being dressed in*.

1191. *πόθεν ταῦτα* for *πόθεν ἐστὶ ταῦτο* ὃ, according to the idiom explained in the note on *Alcest.* 106.

1193. *ἀνάγκη τῆδε προτρέπει*, “*hac serviendi necessitate cogit*. *Ἀνάγκη προτρέπει* idem est quod *ἀναγκάζει*: et quum *ταῦτα* dicere deberet, pronomen ad nomen *ἀνάγκη* accommodavit.” Herm.

1194. *ἕξισοι* seems here to be intransitive ; something as the verb *to equal* in English has both the senses of *to make equal* and *to be equal to*. Lobeck in the second edition of his *Ajax*, p. 196, adduces examples of *ὀμοίω*, *προσομοίω*, *μεσώω*, in like manner deflected from their ordinary transitive sense.

1195. *λύμῃ βίου* seems to mean, *ill treatment in regard to the mode of living*, privation of comforts.

1200. The inconsistency between this verse and v. 130 must be laid to the account of Electra's excited feelings.
— *νῦν . . . ποτέ*, *now at last*.

1201, 1202. With Erfurdt, Schneidewin, and some good manuscript authority, I now read *τοῖς ἴσοις* for *τοῖσι σοῖς*. The sense is, (*I pity*) *because I am here afflicted with equal woes*. — *ξυγγενῆς . . . ποθέν*, *a relative from any source, i. e. in any way*. Plat. *Politic.* 257. D, *κινδυνεύετον ἄμφω ποθέν ἐμοὶ ξυγγένειαν ἔχειν τινά*, *you seem to be in some way related to me*.

1203. *τὸ τῶνδε εὐνοῦν πάρα = αἶδε πάρεισιν εὐνοί*.

1205. What is the poet's object in introducing these lines, where Orestes requires his sister to lay down the urn? Would there have been an ill omen in Electra's holding his supposed ashes while he revealed himself? Or did he linger with the usual reluctance with which men enter upon the disclosure of something momentous, and thus guide the conversation to a point where he could declare himself with greater ease, and more naturally?

1207. *κούχ ἄμαρτήσῃ ποτέ*, *and you will not be a loser by it at all*.

1214. *ἄτιμος τοῦ τεθνηκότος*, *unworthy of the dead*, i. e. unfit to possess his ashes, or even to call him brother.

1217. *πλὴν λόγῳ γ' ἡσκημένον*, *except as artfully represented in words*, = *πλὴν λόγῳ*, simply.

1220. In the moment of recognition, as the hearts of the

two beat quicker, they ask and answer in half-verses. So Schneidewin.

1222–1224. ἦ γάρ, *what then!* For γάρ in questions, comp. Antig. 732 seq. — τήνδε . . . πατρός, *this our father's seal-ring which I have*; for πατρός depends on σφραγίδα, and μου on πατρός σφραγίδα.

1224. ὦ φίλτατον φῶς. “Sic infra, v. 1354, ὦ φίλτατον φῶς, quod explicans poeta, statim, addit ὦ μόνος σωτήρ δόμων. — Sed imprimis compares Odys. xvii. 41.” Schaefer. But if φῶς in the present verse answers to σωτήρ, meaning Orestes, how can *he* add, φίλτατον, συμμαρτυρῶ? It is taken here in the sense of σωτηρία, or χαρά, or better in that of ἡμέρα.

1225. ὦ φθέγμα. Supply φίλτατον. — μηκέτ' ἄλλοθεν πύθη, *inquire no more of any one else*, i. e. learn it from myself. Comp. Œd. Col. 1266.

1226. ὡς ἔχῃς, *as mayest thou have*, as I wish thou mayest have.

1230. “συμφορὰ vox est media, quæ in utramque partem accipitur. — Alibi absque ullo ad bonam seu malam fortunam respectu, nihil aliud quam ἀπόβασιν significat.” Brunck. Comp. ἐλπίς, ὄνειδος, τύχη.

1233. γοναὶ σωμάτων. ἀντὶ τοῦ ἐνικοῦ, γονὴ σώματος, τοῦ Ἀγαμέμνονος. Schol.

1239. ἀδμήταν = παρθένον. It is used perhaps sarcastically with allusion to the unchaste Clytemnestra. For the use of the accusative, see v. 1063. — The close of this sentence is correctly translated by Brunck thus: *nunquam metuendum existimabo inutile illud domi usque desidens mulierum pondus*. περισσὸν ἄχθος γυναικῶν = γυναῖκας περισσὸν ἄχθος οὐσας, *women who are a mere useless weight*; who are good for nothing as far as fighting is concerned. The expression is like βάρος περισσὸν γῆς, which is said of the worthlessness of mankind by Sophocles in a fragment, and ἄχθος ἀρούρης, said by Homer of good-for-nothing men.

Hermann's version of this phrase is, *Clytemnestra nimiam semper severitatem*. But neither εἶδον ὄν, nor the contemptuous indignation of Electra, nor the answer of Orestes, favors this strange translation. — The Scholiast on this part remarks, that "both speakers have their appropriate characters. Electra, being a woman, and unexpectedly fortunate, is too bold: but Orestes is cautious on account of engaging now for the first time in such an enterprise."

1246 – 1250. The sense is, *Thou didst mention such an evil as ours is, not covered with clouds* (i. e. not obscure), *that cannot be undone, never to be forgotten*. The unusual order of the words arises from strong emotion. — ἐπέβαλες. Schol. ἐπέβαλές μοι, *you put me in mind of; more properly, you struck upon, noticed*. Comp. a somewhat similar passage, Antig. 857. This verb elsewhere takes a dative in this sense, νοῦν being understood; but, like several verbs in Sophocles, it is construed *ad sensum*. Comp. v. 1378. — λησόμενον has a passive sense. See Antig. 210.

1251. ὅταν παρουσία φράζη, *whenever favorable opportunity shall advise it*. Here παρουσία has the sense of καιρός, or rather denotes the circumstances of *any present time*, which would be favorable, if they allowed of free discourse. — For ἕξειδα καὶ ταῦτ', Hermann gives ἕξειδα ναὶ ταῦτ'; Meineke, παῖ ταῦτ'.

1253. ὁ πᾶς . . . χρόνος. Brunck renders this by *quodvis . . . tempus*, and so Hermann seems to understand it. But if the sense were, *Any time would be proper for the mentioning of these things*, should we not have πᾶς καιρός? The meaning seems to be, *The whole, the whole of time, whilst it was present, would be proper* (i. e. would be a fitting occasion) *for me to tell of these things*, i. e. I can very properly speak of these things for ever. παρῶν alludes elegantly to παρουσία. With less excusable exaggeration, Isocrates says (Ad Demonicum, near the beginning), ἐπιλί-

ποι δ' ἂν ἡμᾶς ὁ πᾶς χρόνος εἰ πάσας τὰς ἐκείνου πράξεις καταριθμησαίμεθα.

1257. τοιγαροῦν σώζον τόδε, *therefore keep this (freedom)*. Hermann says that this phrase means, *keep until another time* this discourse about our evils. But if so, the answer of Orestes in v. 1259 is substantially a repetition of this verse, and then Electra's question, τί δρῶσα; *by doing what?* has no meaning.

1260 – 1262. The sense is, *Who then, now that thou art come, could thus substitute, properly at least, silence for words?* ἀξίαν may be conveniently rendered by an adverb. — ὧδε, *thus*, i. e. *as you bid me do*.

1266. The MSS. have ἐπῶρσεν here, but the number of syllables ought to be the same as in the corresponding line of the strophe. The word ἐπούρσειεν, *sent onwards with a fair wind*, would suit the sense, but the middle syllable of καταλύσιμον in the strophe is short. Dindorf gives ἐπόρσειεν, which can have the meaning *brought on the way*. This I have admitted into the text.

1271. εἰργασθῆναι. See Antig. 1096.

1274. ὀδὸν is taken with φανῆναι, which contains the idea of *coming*. The sense here is, *O, since thou hast deigned thus to appear to me, after so long, on a most welcome journey, &c.*

1277. μεθέσθαι is epexegetical, = ὥστε μεθέσθαι αὐτήν (and not αὐτῆς. See Herm. on this passage).

1278. ἰδὼν, *if I saw* them, sc. ἀποστερισκοντας, *trying to deprive thee of it*.

1280 – 1284. τί μὴ οὔ; So Herm. after Seidler, for τί μὴ οὔ; which can have no place here. — αὐδάν, the *voice* of Orestes. — The next two lines seem to mean, *I kept my feelings from utterance, listening without a cry*. For ἔσχον ἄκλυτον, comp. v. 242. νῦν δέ, which follows, requires these lines to be referred to some past event. Brunck understands them, as well as αὐδάν, of the story that Orestes

was dead. But it is difficult to perceive the precise import of the passage; and it is no doubt corrupt.

1291. The synonymous words of this line are significant of the tautology and prolixity into which Electra would be apt to fall.

1292. *χράνου καιρόν, opportunity afforded by time.*

1296–1298. οὕτως (σκόπει) ἄπως, or οὕτως (ποιεί) ἄπως. — νῶν, Orestes and Pylades. — μάτην = ψευδῶς. See v. 63.

1301–1303. ἄπως καὶ σοί. καὶ often stands after words of comparison, to show connection. Comp. v. 1146; Mt. § 620, under καί. 2. The fulness of the expression, ἔδε . . . τῆδε, and the emphatic place of the latter word, mark the strength of Electra's acquiescence in his wishes. — τοῦμόν, *my part or conduct.* — τὰς ἡδονάς, *my pleasures.* — κοῦκ ἐμὰς = καὶ οὐκ ἐξ ἐμαντῆς.

1307. αἴσθα . . . τὰνθένδε. ἐνθένδε here denotes *time*: you know what comes next. Comp. Philoct. 895, τί δῆτα δρῶμ' ἐγὼ τὰνθένδε γε; unless it is better to understand it of *place* (the state of affairs there, in the house), like ἐντεῦθεν, v. 1339. — That Ægisthus was not in the house was implied in vv. 1240, 1241.

1309. μὴ δείσης ὡς. Instead of δέδοικα μὴ, often occurs δ. ὡς or ὄτι. In these cases the object of the fear is expressed without the additional idea of guarding against it. Comp. v. 1427; Mt. § 520, Obs. 1.

1311. μῖσος ἐντέτηκέ μοι. “Elegans metaphora, quâ, odium, tanquam infusa cera, animo adhærere dicitur.” Brunck.

1312. The sense, according to Hermann, is, *I will never wholly cease from taking pleasure in shedding tears.* But as the simple genitive without ὑπὸ is sometimes used after passive verbs (Mt. § 375, Obs. 1), χαρᾶς may be for ὑπὸ χαρᾶς, and the participle be joined with ἐκλήξω. Schaefer alters χαρᾶς into χαρᾶ.

1322. For ἐπήνεσα used where we should expect a present, see Alcest. 1095, note. — ἐπ' ἐξόδῳ, *at the gate-way, or door-way*. ἐξοδος often denotes a place, either with the genitive of πύλη, θύρα, θυρῶν, as in v. 328, Æsch. Sept. ad Theb. 33, 58, or alone, as in Antig. 1184, Eurip. Androm. 1143.

1323. τῶν ἔνδοθεν, sc. τινός. In the ensuing words of Electra, says Hermann, "the double sense, of which the tragic poets make frequent use, is worthy of notice. For these words would of course be understood, by people belonging to the house, of the ashes of Orestes. But Electra herself uses them in reference to Orestes alive," who could neither be turned away, coming as he did, nor be a pleasant inmate.

1326 – 1330. τητώμενοι. See v. 265, note. — παρ' οὐδέν. See Antig. 35, note. — ἐγγενής, *inborn, innate*, Schol. ἐγγεγενημένος, rather than ἄξιος τοῦ γένους, his other interpretation. — In the 1329th line, the emphasis is on παρὰ and ἐν: *since you are not aware that you are not by, but in*.

1332. The sense is, *What you are doing (making ready to do) would have been in the house before your persons*.

1334. προθέσθαι τινος εὐλάβειαν, *to put caution before any thing, to see to or provide for it*. Comp. θέσθαι ἐπιστροφὴν πρὸ τοῦ θανόντος, *to have a care for, take up the cause of*, Œd. R. 134.

1337. It is very true to nature that Orestes should delay, and be loth to begin the work (comp. 320), upon which the divinity had sent him, and equally so that Electra, though of all persons most anxious to have it accomplished, should retard it still further by unnecessary questions.

1339. See v. 802, note.

1340. ὑπάρχει, *commodum contingit*, Brunck. ὑπάρχειν occasionally denotes *to be at hand; ready for use; useful*; but the common sense of *happening* suits the context.

1341. ἤγγειλας . . . ὡς τεθνηκότα. See v. 676.

1342. The sense is, *Learn that you are a dead man there*, i. e. in the house, in the opinion of those who are in the house. — Join εἰς ἀνήρ.

1344. τελουμένων, *when all is over*. Comp. Antig. 1179.

1345. There is a play upon the word καλῶς. τὰ μὴ καλῶς refers to the wicked joy of Clytemnestra at the death of Orestes, and to her security on that account. So Herm.

1347. οὐδὲ . . . φέρω, *No, I do not even bring it into my mind*, i. e. cannot form an idea, cannot conceive.

1354. See v. 1224.

1357. The hands are addressed, as having rescued Orestes, and were, as Wunder observes, perhaps held by the actor of Electra's part.

1359. ἔφαινες, sc. συνεῖναι σέ.

1364. τοὺς . . . ἐν μέσῳ λόγους. λόγους seems to denote *subjects of discourse*, things to be told of. ἐν μέσῳ, *in the interim*, i. e. since Orestes and the old man went away.

1365. κυκλοῦνται, the reading of excellent MSS., I have received into this edition, for κυκλοῦσι. The latter, if the true reading, is neuter in sense.

1366. “ταῦτα ex abundante positum, nam accusativus a verbo δείξουσιν pendens, jam v. 1364 præcessit: qui cum sit masculini generis, ex regula syntactica debebat hic sequi τούτους . . . σαφεῖς. Sed ita Græci sæpius neutris utuntur.” Schaefer.

1372 – 1375. ἔργον here is to be supplied both as a predicate of εἴη and with χωρεῖν. The sense is, *This business or duty cannot be one (a duty) of long discourses*, i. e. cannot need them; *but our duty is to go, &c.* οὐδὲν is here used adverbially. — ἔδη, *statues*. See Ruhnken on Timæus *in voce*, and Passow. Comp. also v. 635, and the note there.

1378. The neuter προσστην takes an accusative from its connection with λιπαρεῖ χερί; the sense being, *I supplicated thee standing before thee*. — ἀφ' ὧν ἔχοιμι, *with whatever offerings I had*, with such poor offerings as I had it in my

power to make. The prepositions ἀπὸ and ἐκ are here used, because the offerings, so to speak, were that from which the prayers started, on which they were founded — Brunck gives the spirit of ἐξ αἴων ἔχω by *cum verbis quæ sola habeo*.

1384–1397. *προνέμεται*, feeds or ravages onward, advances. — τὸ δυσέριστον αἶμα = τὸ αἶμα τῆς δυσερίστο ἔριδος. — *κύνες*. Not Orestes and Pylades, but the Furies comp. vv. 488–491. For *κύνες*, see Prometh. 803. — *ἄνειρον*, the presentiment, which they expressed also in v. 472. — *αἰωρούμενον*, in suspense, unfulfilled. — *νεακόνητον αἶμα* — the reading of nearly all the authorities — has forced ancient and modern interpreters to render αἶμα sword. But how the word can have that meaning, it is hard to see; unless it be taken harshly in the sense of cause of bloodshed, instrument of death. Herm., from a Schol., elicits νεοκόνητον, which is probably a mere mistake of a scribe, and is explained by the Schol. as if it were νεακόνητον. This unused word Hermann derives from κοινή *occisio*, a word only found in Hesychius; and translates the clause, *recens profuso sanguine manus conspersas habens*. As a parallel passage, he cites νεοφόνους ἐν αἵμασι from Eurip. Electr. 1172. But aside from the fact that no such word exists as νεοκόνητος, it is a fatal objection to this emendation, that the τέρμα (v. 1397) was not yet reached and the blood was not yet on the hands of Orestes. The second syllable of νεακόνητον is short. The only other explanation of this passage that I have seen is in the addenda to Lachmann de Choricis Systematis Trag. Græc., who says, “Orestes cædem recens incitatam in manibus habere dicitur.” ἔχειω ἐν χερσί, and similar phrases, often denote to have on one’s hands, to be engaged in; but the sense recens incitatam given to νεακόνητον needs support. This I think the best view of the passage, although Schneidewin in his edition published this year (1853), still adheres to the old one.

1398. It was natural for Electra to enter with her brother. By devising a good reason for bringing her out again, the poet not only spares her an unbecoming situation, but finds occasion for one of the most fearfully sublime scenes in the ancient drama. He improves much on his predecessor's parallel scene. *παῖσον, εἰ σθένεις, διπλῆν*, can hardly be read without shuddering.

1399. *τελοῦσι* is probably future, with which tense *αὐτίκα* is chiefly used.

1401. *λέβητα . . . τάφον* denote heré, *kettle* and *funeral feast*, according to the Schol. and Brunck's translation. But Orestes and his companion would hardly have stood by Clytemnestra during that office. *λέβης* is the cinerary urn, as in Choëph. 675 (686).

1405. *πλέα*, feminine plural nominative for *πλέαι*, from *πλέφ*, Attic for *πλέοι* (?). So after Elms. on Med. 259, Herm. Dind. — *βοᾷ τις*, and so *θροεῖ τις*, v. 1410. She is not in doubt whose are the cries, but dreads to name her mother. Schneidewin.

1410. *μάλ' αὖ, indeed, again*. A very common formula in repeating exclamations, as in v. 1416.

1412. The imperfect *φκτείρετο* is used, because there is a definite reference to the time of the murder.

1414. *γενεὰ τάλαινα*, not Clytemnestra and Ægisthus, but the Pelopidæ in general, as the Chorus forebodes further calamities, affecting the state also. Comp. vv. 504–515. — *καθαμερία*. Schol. *κατὰ ταύτην τὴν ἡμέραν*, and so modern interpreters. *φθίνει* is rarely, if ever, transitive. Herm. changes it into *φθίνειν*, with the construction *μοῖρά ἐστι σε φθίνειν*.

1415. *διπλῆν*. Comp. Antig. 1307.

1416. *εἰ γὰρ Διγίσθω γ' ὁμοῦ*. For *γ'* the MSS. have *θ'*, which would require, as Hermann remarks, that the sentence, if fully written out, should be *εἰ γὰρ πληγὴ σοι εἴη, Διγίσθω τε ὁμοῦ*. But the ellipsis is harsh, and the sense

unsuitable; for Clytemnestra was already smitten. Schneidewin governs *Αἰγίσθῳ* by *ὁμοῦ*, and gives the sense, *Would you were smitten together with Ægisthus!* But the poet could only have said, *Would that Ægisthus had been smitten in company with thee!* i. e. would have used the nominative. Either supply *πληγὴ εἶη*, *Would that Ægisthus had a blow too!* or *ἄμοι εἶη*, *Would that Ægisthus had "woe is me" together with you!* which is the fiercest mockery of the cries of the adulteress.

1417–1420. *τελοῦσι* is intransitive, as in Choëph. 1008 (Blomf.), and in the example there given by Blomf. — *ὑπεξαιρούσι*. Schol. *ἐκχέουσι*, rather *κλοπῇ ἐκχέουσι*. The phrase is like *ελεῖν αἶμα*, Œd. R. 996. — The closing sentence is an imitation of Choëph. 873 (886), where a servant says, *τὸν ζῶντα καίνειν τοὺς τεθνηκότας λέγω*.

1422, 1423. These two lines were formerly given to Electra, but belong without doubt to the Chorus, as Erfurdt first remarked. For, 1. The Chorus ordinarily introduces a new-comer, at the close of a lyric passage, with *καὶ μὴν*. 2. The lines are too cool for Electra. 3. The strophe and antistrophe, where the latter is entire, agree not only in the same number of corresponding lines being given to a speaker, but, in every instance except one, of syllables also. — *οὐ δ' ἔχω λέγειν*, *but I cannot say* how the matter will result. The Chorus seems to think of the final result; whether Orestes would overcome Ægisthus or perish, and Electra's eagerness interrupts the full expression of thought. Hermann, after Erfurdt's conjecture, puts *ψέγειν* for *λέγειν*. *βλέπειν* also has been proposed as an emendation; *I cannot bear to look on them*. I have put *οὐ δ'* for *οὐδ*, which the sense seems to demand.

1424. *πῶς κυρεῖ*. A syllable is wanting. Reisig conjectured *κυρεῖτε*, but the answer of Orestes requires *κυρεῖ*. Hermann, after Erfurdt, gives *κυρεῖ δέ*. Here *δὲ* refers to something suppressed, such as, *I see that their hands are*

dripping with blood, but —. *κυρεῖ τὰδ'*, a recent conjecture of Kolster's, in the *Philologus*, Vol. V. No. 2, deserves notice.

1425. "Matricidam ne spectatores aversarentur, omnis culpa perpetratae cædis in Apollinem statim conferenda erat." Schæf. It was admirably thought of by the poet to make renewed mention here of the commission under which Orestes acted; and also, by the form of his answer, to reveal a half-awakened doubt arising in his mind, whether he were acting rightly. Such doubts always arise in new and agitating scenes, in the first moments of reflection, especially in cases where the form of the act is usually connected with moral wrong. — *ἐκφοβοῦ . . . ὡς*. Comp. v. 1309.

1429. *ἐκ προδήλου* = *προδήλως*, in plain sight. This adverbial expression came perhaps from *ἐκ προδήλου τόπου*, and thus affords another instance of *ἐκ* for *ἐν* after verbs of sight.

1430. *οὐκ ἄψορρον*, sc. *ἴτε* or *εἴσιτε*. Comp. *οὐκ εἰς ἄλλορον; οὐχὶ θᾶσσον*; *Œd. R.* 430.

1433. *κατ' ἀντιθύρων*. Schol. recent. *πορεύητε κατὰ τῶν ὄπισθεν τῆς θύρας μερῶν. ἀντίθυρα τὰ ὄπισθεν τῆς θύρας*. "Est ἀντίθυρον locus in ædibus interior oppositus foribus." Herm.

1434. Supply *εὖ θῆσθε*. The order *ι*, *ὡς*, *εὖ θέμενοι τὰ πρὶν, νῦν πάλιν τάδε εὖ θῆσθε*.

1435. "*ἦ νοεῖς* verba esse Electræ strophe docet. Hoc dicit *illuc nunc quo cogitas propera*." Herm.

1442. Ægisthus shows by his questions his ignorance of the particulars of the news concerning Orestes; and by her replies Electra leads him to believe that the dead body of Orestes has been brought. Yet in this she only indulges her desire to delude him, without meaning to carry out a plot based upon the dead body of Clytemnestra. For how could such a plot have been rationally formed, when it was

not known how much of the news Ægisthus had heard, and whether the story about the ashes of Orestes had not reached him. Orestes, however, from within, hears the conversation, which may be supposed to have been carried on in a loud tone; and is thus prepared to understand the delusion of Ægisthus with regard to the dead body, and to act accordingly upon his first coming in.

1445. Comp. Antig. 441. — κρίνω, *I ask*. Comp. Ajax 586.

1449. This is the first of a number of passages containing a double sense, in which divine justice, by the mouth of Electra, scoffs at the miserable man, and shows to the spectator most fearfully with what entire security and raised hope he is rushing upon his destruction. The sense conveyed to Ægisthus was, *For I should be a stranger to a calamity of my friends that most intimately concerns me* (i. e. the death of Orestes). But Electra really meant, *For I should be a stranger to an event the most dear among events that have occurred to me*, i. e. the most welcome (i. e. the return of Orestes). For συμφορά, see v. 1230. τῶν ἐμῶν can be both *my friends*, and τῶν ἐμῶν συμφορῶν.

1451. There is a double sense here, if κατήνυσαν can denote both *confecerunt (iter)*, they made for a kind hostess's (house), and *confecerunt (rem) contra*. But the genitive in the first sense is harsh, for κατήνυσαν προξένου cannot well be elliptically for κ. ὁδὸν εἰς δόμον προξένου. And whether the genitive ever occurred with the verb in the other sense may be doubted. Schneidewin seeks to remove the difficulty by making φίλης προξένου absolute, *the hostess being kind, they turned in*, and *the hostess being a relative, they despatched the matter*. Dindorf says, "κατήνυσαν cum genitivo conjunctum idem est quod ἔτρυχον." φίλης then can have both a serious and an ironical sense, and the verb can denote ordinary or hostile meeting.

1453. Wex, on Antig. 4, observes, that the natural order here would be οὐ λόγῳ μόνον (ἤγγειλαν) ἀλλὰ καπέδειξαν. These latter words being parenthetical, οὐ is repeated. Or we may say, that λόγῳ answers to ἔργῳ contained in the sense of ἐπέδειξαν. The plain sense conveyed to Ægisthus here is, "No! not reported him dead merely, but they have even shown him as such." But there may be a second sense in the words, viz. "No! not only reported him dead, but they have even shown him (sc. living) by something more than words."

1454, 1455. πάρεστι, sc. ὁ θανών. Ægisthus asks, *Is the dead present, so that I can clearly ascertain it?* or πάρεστι may be impersonal. Electra replies, *He is present, and a very undesirable sight;* by which he understood, undesirable for her, while she meant that the reputed dead person was at hand, a sight most unwelcome to Ægisthus.

1457. τάδε. The death of Orestes, as Ægisthus understands it; but of Clytemnestra, as Electra means.

1458. ἀναδεικνύει πύλας ὄραν, "*apertas ostendere fores ad spectandum.*" Apte Erfurditius adscripsit Aristoph. Nub. 304, ἵνα μυστοδόκος δόμος ἐν τελεταῖς ἀγίαις ἀναδείκνυται." Herm. — Others deny that ἀναδεικνύει πύλας can be used in this sense, and read πύλαις. The sense then would be, *To show (the remains) at the portals, for all Mycenæ and Argos to see.*

1463. πρὸς βίαν φύειν φρένας, *to get wisdom perforce.* Comp. Œd. Col. 804, and γεννᾶν σῶμα, Ajax 1077.

1464, 1465. Hermann thinks that Electra opened the doors while saying these words, and meant that she had done all she could to bring Ægisthus into the snare, while he understood her as professing submission. — συμφέρειν, *to agree with, seek to please.* — τοῖς κρείσσοσιν, i. e., as she means it, Orestes and Pylades.

1466. I read εὖ here with Brunck, after Tyrwhitt's conjecture. For φθόνος and νέμεσις, see Alcest. 1135, note, and

Philoctet. 776. The sense is, *I see a sight, — the envy of the Gods apart, — that has happily taken place; but if divine displeasure ensues, I do not say so; i. e. if the Gods see elation of mind in my words, I recall them.* Hermann retains οὐ, the MS. reading, and translates the first clause thus: *Video corpus non sine deorum invidia prostratum;* making φάσμα mean *the body presented to view.*

1470. βάσταζε, *lift*, sc. the veil.

1477. πέπτωχ', i. e. πέπτωκα, as the context, and the rareness of the elision of ε in the third persons singular of verbs (Alcest. 901, note), show. Gruppe, a German critic of the Greek drama, has carelessly supposed the third person to be here used. (Ariadne, p. 22.) For πέπτωκα ἐν, see v. 747, note.

1478. The sense is, *Dost thou not perceive then all this while that thou art holding discourse with the living as with the dead? i. e. with him alive whom thou supposedst dead.* The words are purposely dark and enigmatical.

1481. I have followed Hermann in making this line interrogative. The sense is, *And were you, good guesser that you are (now), so long in an error?*

1483. κἀν σμικρόν, sc. παρῆς, or ἤ. The sense is, *Though it be but little, let me say something, i. e. I wish to say something, though it be little that you will allow me to say.*

1485. The thought is, *For what gain can that one of mortals, involved in crimes, who must at all events die, derive from delay?*

1488. ταφεῖσιν, sc. birds and dogs. Brunck aptly cites Odys. iii. 259, where this is threatened as the punishment of Ægisthus, if Menelaus should return and find him alive.

1491. χωροῖς ἀν = χάρει. Comp. Antig. 1339. — λόγων . . . ἀγών, i. e. ὁ ἀγών οὐ νῦν ἐστιν (ἀγών) λόγων.

1495. A striking thought, which both prevents a stage death, and exhibits divine justice in a clear light.

1496. Hermann denies that *ἀν* can be properly used here. The MSS. omit *ἀν* or *ἐν*, leaving the verse imperfect.

1500. The sense is, *This art you boast of was not your father's*. If Agamemnon had been a good diviner, he would have avoided the snare laid for him on his return home.

1503. *ἦ μὴ φύγω σε*; The preceding words are to be supplied rather than *δέδοικας*, which Brunck expresses in his translation. *What! must I go before, lest I should escape thee?* Hermann and others read *ἦ* for *ἦ*. Orestes, in his reply, scornfully imitates his language, *Lest, as for that matter (οὐδὲν), you should die to your mind*.

1505, 1506. *τήνδε δίκην*, i. e. *κτείνειν*. — For *τοῖς πᾶσιν . . . ὅστις*, see K. § 332, R. 1; Cr. § 497.

1509, 1510. *δι' ἐλευθερίας ἐξῆλθες*, *camest out free*. For the phrase, see Mt. § 580. — *τελεωθέν*, *brought to a close*, i. e. of troubles.

M E T R E S.

FOR δ' at the end of v. 1017, comp. Antig. 1031. For the first syllable of *ἔβλασσε*, used short, v. 440, comp. v. 1081, a lyric place, and Emsley on *Medea* 288.

77. Parœmiac. See v. 88. *ἰὼ* is a spondee, as in v. 150.

86 - 102 = 103 - 120. Anapæsts. V. 1, a monometer; vv. 3, 4, parœmiacs of the spondaic sort; the rest, dimeters. In v. 87 all the MSS. have *ἰσόμοιρος ἀήρ*; although the *a* of *ἀήρ* is properly long. Porson proposed to read *ἰσόμοιρ' ἀήρ*, which Dindorf follows. In two examples cited from poets posterior to Sophocles, *ἀήρ* has a short penultimate syllable.

121 - 136 = 137 - 152.

Verse 1. Glyconean. $\underline{\quad} - \underline{\quad} - \underline{\quad} - | \underline{\quad} \cup \cup -$ (Polyschematist. See Munk, Amer. transl., p. 136.)

2. = 1.

3. Glyconean with a trochaic close, or ecbasis, = Antig. 833. $\underline{\quad} - | \underline{\quad} \cup \cup - \cup - \underline{\quad} -$

4, 5. Dactylic tetrameters.

6. Iamb. trimeter.

7. Antispast. and iamb. penthemim.

$\cup \underline{\quad} \underline{\quad} - | \cup \cup - -$

Herm. Epitome, § 220, or ithyphallicus with
a trisyllabic basis. $\sim \text{—} \text{—} | \text{—} \sim \text{—} \sim \text{—} \text{—}$
(Munk, p. 70.)

8. Dactyl. trimeter. (?)

9 – 12. Dactyl. tetrameters.

13. Dactyl. tetrameter, with double basis.

14. Iamb. dimeter catalect.

15. do. penthemim.

In v. 3, “Monckius recte monuit, *ξυνίημι* secundâ correptâ deberi metro dactylico, heroici versus leges sequenti, pariterque *Ἴρην* in ictu ultimam productam habere.” Herm. — Wunder in his *Conspectus* calls v. 13 a dactyl. tetram. preceded by two *trochæi sementi*, i. e. trochees of double time (see Herm. Elem. iii. § 13), but in his *Electra* he calls it a dactyl. tetram. preceded by an anapæst. monom.

153 – 172. = 173 – 192.

Verse 1. Parœmiac (spondaic, as v. 88).

2. Iamb. tripod.

3. Two iamb. penthemim.

$\approx \overset{\frown}{\sim} \sim \text{—} \text{—} | \sim \text{—} \sim \text{—} \text{—}$

4. = 3.

5. Dactyl. hexameter.

6. Iamb. dimeter catalect. (*ἀχέων, θεός*, dissyllabic by synizesis).

7. Two iambi with ecbasis, $\text{—} \overset{\frown}{\sim} \sim \text{—}, \text{—} \text{—}$. (According to Wunder, iambus and antispast,

$\text{—} \overset{\frown}{\sim}, \sim \text{—} \text{—} \text{—}$.)

8. = 7.

9. Dactyl. tetram.

10. Iamb. trim. catalect.

11. = 10. $\text{—} \overset{\frown}{\sim} \sim \overset{\frown}{\sim}, \sim \overset{\frown}{\sim} \sim \text{—}, \sim \text{—} \approx$

12. = 3.

13 – 16. Dactyl. tetrameters.

17. = 7. Two iambs with basis; but according to Wunder, antispast. and iambus.

- ˘ ˘ -, ˘ ˘

18. Antispast. and iamb. penthemim. or ithyphall. with basis. See verse 7 of the preceding strophe.

193 - 212 = 213 - 232.

Verses 1 - 7. Anapæstic. Vv. 1 and 3 paræmiacs; the rest dimeters. They belong to the spondaic or free sort. See Herm. Elem. ii. § 32. 13.

8. Ithyphallicus.

9 - 12, 14. Anapæstic, and like the foregoing. V. 9 of the strophe closes with a hiatus, which is a license; and the final vowel of ἀμέρα is shortened. V. 10 is a paræmiac; v. 12, a monometer.

13. Dochmius. - ˘ ˘ ˘ ˘

15. Iamb. dipody and creticus.

- ˘ ˘ - | ˘ ˘ -

16. Troch. dimeter catalect.

17. Iamb. dimeter. - ˘ ˘ ˘ ˘, ˘ ˘ ˘ -

18. = 17.

19. Dactyl. tetrameter.

20. Iamb. dimeter catalect. = ˘ ˘ -, ˘ ˘ =

233 - 250. Epode of the foregoing.

Verses 1 - 3. Paræmiacs (spondaic).

4, 5. Dactyl. tetrameters.

6 - 10. Anapæstic dimeters (spondaic).

11 - 12. Three dochmii. - ˘ ˘ ˘ ˘

Or three logacæd. dactyl. rows of the form,

˘ ˘ ˘ - ˘ -

13 - 14. Two troch. penthemim. Comp. Alcest 217.

15. Glyconeian. $\text{—} \text{—} | \text{—} \cup \cup \text{—} \cup \text{—}$

16. Iamb. penthemim.

17. = v. 7 of strophe 1.

472 – 487. = 488 – 503.

Verse 1. Choriamb. dimeter with a basis, = Antig. 945.

$\text{—} \text{—} | \text{—} \cup \cup \text{—} \text{—} \text{—} \cup \cup \text{—}$

2. Glyconic. $\text{—} \text{—} \text{—} | \text{—} \cup \cup \text{—} \cup \text{—}$

(See Munk, p. 93. One syllable longer than Antig. 336.)

3. Ithyphallicus.

4. Iamb. trimeter.

5. Iamb. penthemim., and iamb. tripod.

$\text{—} \text{—} \text{—} \text{—} | \cup \text{—} \cup \text{—} \cup \text{—}$

6. Iamb. tripod. $\cup \text{—} \cup \text{—} \cup \text{—}$

7. Logæedic dactylic (one dact., two troch.).

8. Troch. dimeter catalect.

9. Iamb. dimeter hypercatalect.

$\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} | \cup \cup \text{—}$

10. Dochmius. $\text{—} \text{—} \text{—} \cup \text{—}$

11, 12. = 9, 10.

13. Logæed. dactyl. with anacrusis (one dactyl, two trochees) followed by a creticus and a trochee. So Wunder.

$\text{—} \text{—} \text{—} \cup \cup \text{—} \cup \text{—} \text{—} | \text{—} \cup \text{—} \text{—} \text{—} \text{—}$

Such a close as $\text{—} \text{—} \text{—} \cup \cup \text{—} \cup \text{—} | \text{—} \cup \text{—} | \text{—} \cup \text{—}$, where one syllable is dropped off in each following trochaic clause, has great strength in it. (For the Glyconic part, comp. Munk, p. 91.)

504 – 515. Epode of the foregoing. Vv. 4 and 10, cretici. All the rest iambi ischiorrhogici, according to Herm.

= $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—}$; but verses composed of an iambus and an antispast, according to Wunder. $\text{—} \text{—} \text{—} | \text{—} \text{—} \text{—}$

V. 515, with the new reading of this edition, has the form, $\cup \cup \text{—} \cup \cup \text{—} \text{—}$

824 - 836 = 837 - 848.

Verse 1. Iamb. dipody and choriamb. dimeter.

- $\acute{\cup}$ \cup - | \perp \cup \cup - \perp \cup \cup -

2. Choriamb. dimeter hypercatalect., or with a logæd. ending. And so of the next line.
Comp. Munk, p. 132.

3. Choriamb. monometer hypercatalect. with anacrusis. - | \perp \cup \cup - -

4. Ionicus a minore. \cup \cup \perp \perp

5, 6. = 3, with a long syllable, pronounced apart, between them.

7. = 4.

8. Choriamb. dimeter with anacrusis.

- | \perp \cup \cup - \perp \cup \cup -

9, 10. = 8, without anacrusis.

11. Choriamb. with a closing trochee.

\perp \cup \cup - \perp -

According to Wunder and Schneidewin, vv. 1, 2 make one verse, and so vv. 8 - 11.

849 - 859 = 860 - 870.

Verse 1. Cretic and troch. penthemim. (the middle syllable of *δειλαία δειλαίων* being shortened). (?)

\perp \cup - , \perp \cup - - -

So Herm. Wunder.

2 - 4. (Spondaic) anapæstic: two dimeters and a paræmiac.

5. Dochmius. - $\acute{\cup}$ \perp = \perp

6. Cretic dimeter. - \cup - \perp \cup \cup

(The last syllable is anceps.)

7. Dochmius.

8. Iambus. (?)

9. Iambelegus, = Alcest. 876, 893 (iambic and dactylic penthemim.

\cup \perp \cup - \cup | \perp \cup \cup - \cup \cup -

10. Logæd. dactyl. (one dact., two troch.).

1058 – 1069 = 1070 – 1081.

Verse 1. Iamb. penthemim. and Anacreontic verse, =
Antig. 838, Prometh. 397.

— — — — — | — — — — —

2, 3. Anacreontic (two in each line). In v. 3 an
anapæst for the second iambus of the closing
anacreontic.

4, 5. Glyconeian.

6. Pherécratean.

7, 8. Anacreontic, as vv. 2, 3, but with an ana-
crusis, commencing v. 7.

Vv. 1 – 3, 7, 8 are perhaps more satisfactorily reduced
into choriambic rows, in which iambic dipodies and cho-
riambuses alternate, closed by a logacædic dactylic clause
of two dactyls, two trochees. Comp. the metres, Prometh.
397 – 424, my ed. Munk, again, p. 320, reduces the lines
to a logacæd. dactyl. form.

1082 – 1089 = 1090 – 1097.

Verse 1. Pherecratean.

2. Troch. trimeter catalect.

3. Choriamb. and trochaic ecbasis, = v. 836.

4. Iamb. dipody, creticus, ithyphallicus, = Alcest.
112, 113 (or cretic dimeter with anacrusis
and ithyphal. So Wunder.)

5. Iamb. tetrameter.

6. Two iamb. penthemim. (or iamb. dipody and
ithyphallicus).

1160 – 1162. Herm. says, that δ δέμυς οἰκτρόν. δ δεινο-
ράρας is an anapæstic dimeter, interrupted by the interjec-
tions. He gives οἶ μοι for οἶ μοι μοι.

1232 – 1252 = 1253 – 1272.

Verse 1. Iamb. dipody.

2, 3. Three dochmii.

4, 5. Iamb. trimeters.

6. $\cup \perp \cup$.

7. = 4.

8, 9. Two iambs ischiorrhogici. (?)

 $= \perp = \perp \cup \perp \mid = \perp \cup \perp = \perp$

10. Dochmiac dimeter.

11. Iamb. dimeter catalect. and dochm. hypercatalect. $\cup \perp \cup - - - \mid \cup \perp \perp \cup \perp -$

12, 13. Iamb. trimeters.

14. Iamb. tripod. $\cup \overset{\curvearrowright}{\perp} \cup - - -$

15. Dochm. dimeter.

 $= \overset{\curvearrowright}{\perp} \overset{\curvearrowright}{\perp} \cup \overset{\curvearrowright}{\perp}, - \overset{\curvearrowright}{\perp} \overset{\curvearrowright}{\perp} \cup \overset{\curvearrowright}{\perp}$ 16. Cretic trimeter. $\perp \cup \overset{\curvearrowright}{\perp}, \perp \cup \overset{\curvearrowright}{\perp}, \perp \cup \overset{\curvearrowright}{\perp}$

(Or three pæones primi, according to Herm.)

 $\perp \cup \cup \cup \perp \cup \cup \cup \perp \cup \cup$ 17. Dochm. $\perp \overset{\curvearrowright}{\perp} \perp \cup \perp$

18, 19. Two iamb. trimeters.

Verse 11 can also be divided into an iamb. tripod, creticus, and two trochees.

1273–1287. Epode of the foregoing.

Verse 1. Iamb. dipody and dochmius.

2. Dochm. and iamb. dimeter catalectic.

3. Iamb. dimeter. $- \overset{\curvearrowright}{\perp} \cup \overset{\curvearrowright}{\perp} \cup \perp \cup -$

4, 5. Iamb. trimeters catalectic.

6. do. trimeter.

7, 8. Two bacchii.

9–14. As these lines are found in the text they are,

9. Troch. pentapody, preceded by a creticus.

10. do. dipody.

11, 12. Iamb. trimeters catalectic.

13. Troch. dimeter.

14. do. pentapody.

But as they are corrupt, it is hardly worth while to attempt to reduce them to measure. See a different division of them in Hermann's ed,

ἐγὼ οὐδ' form a crasis.

1384 - 1390 = 1391 - 1397.

- Verse 1. Cretic dimeter. ˘ — — ˘ — —
 2. Dochm. dimeter.
 3. Iamb. trimeter.
 4. = 2.
 5. Dochmius.
 6. Iamb. dimeter.
 7. do. trimeter.

1398 - 1421 = 1422 - 1441.

Verses 1 - 6. Iamb. trimeters.

7. Perhaps Iambic tripody (wanting in the anti-
 strophe); or it may be a dochmius, for which
 Herm takes it.
 8, 9. Iamb. trimeters.
 10. = v. 1085; Alcest. 112, 113. Cretic dimeter
 with anacrusis and ithyphallicus.
 11 - 14. Iamb. trimeters.
 15. Logacæd. dactyl. (two dact., three troch.)
 16. do. do. (two dact. troch. penthem.).
 17, 18. Iamb. trimeters.
 19. Cretic tetrameter with anacrusis.
 20. Iamb. trimeter.
 21. Antispast. and iamb. penthem. or ithyphal. with
 basis, = v. 7 of the first strophe in the
 drama, or, ending v. 20 at *κτανόντων*, and
ῥούση, we have iamb. tetrameter catalect.
 and ithyphallicus.

1508 - 1510. Anapæst. dimeters.



